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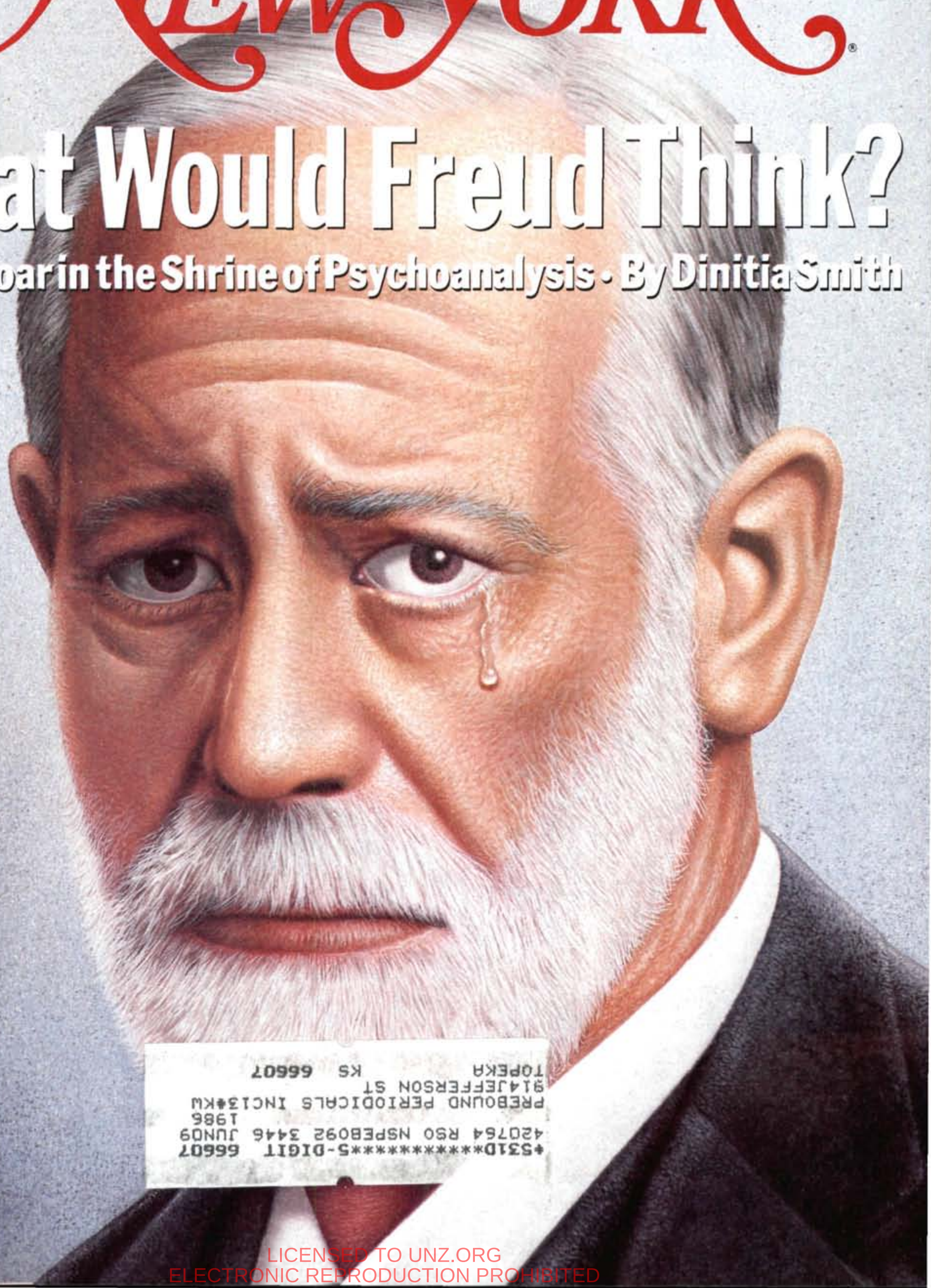

What Would Freud Think?

The Uproar in the Shrine of Psychoanalysis • By Dinitia Smith

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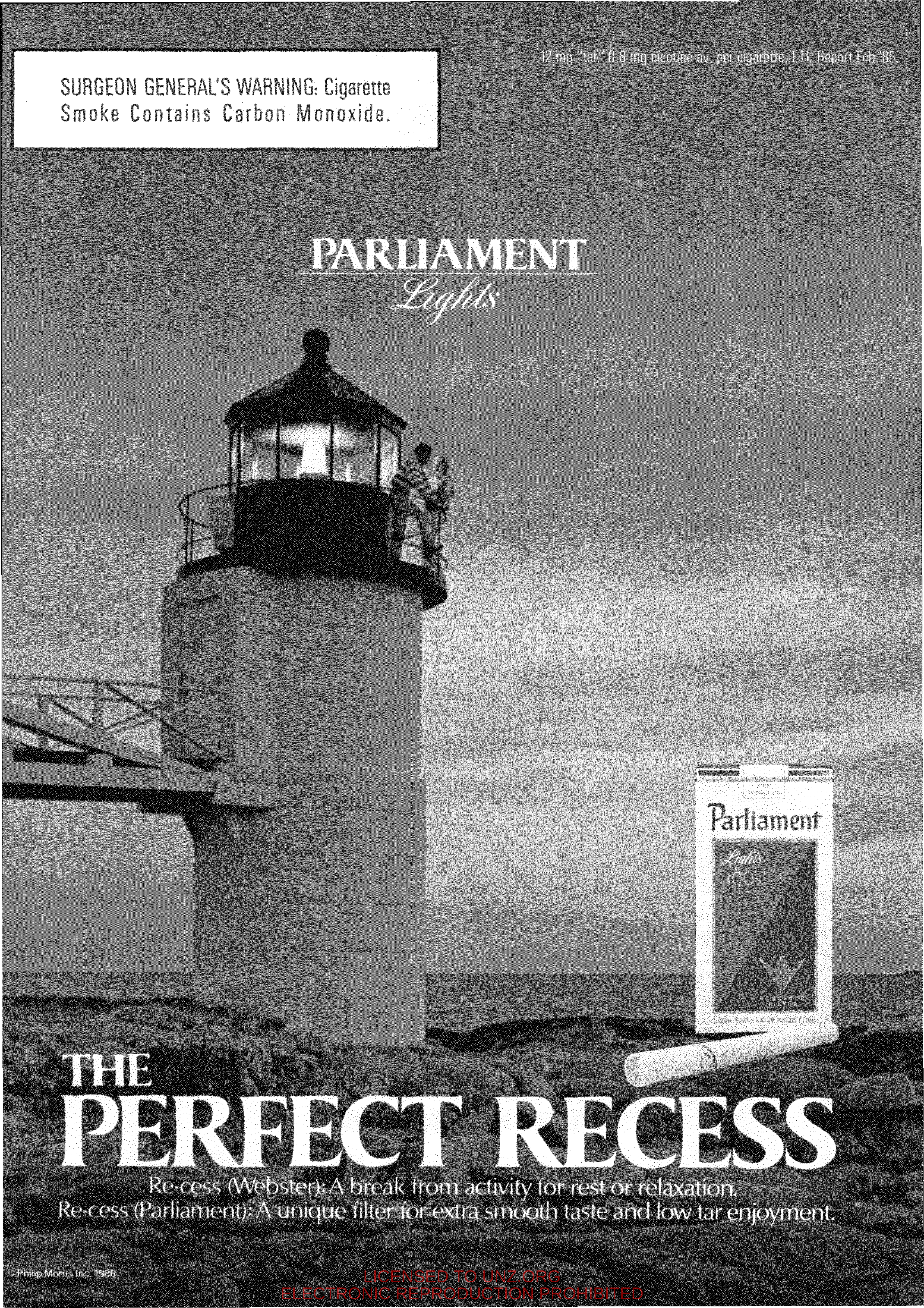
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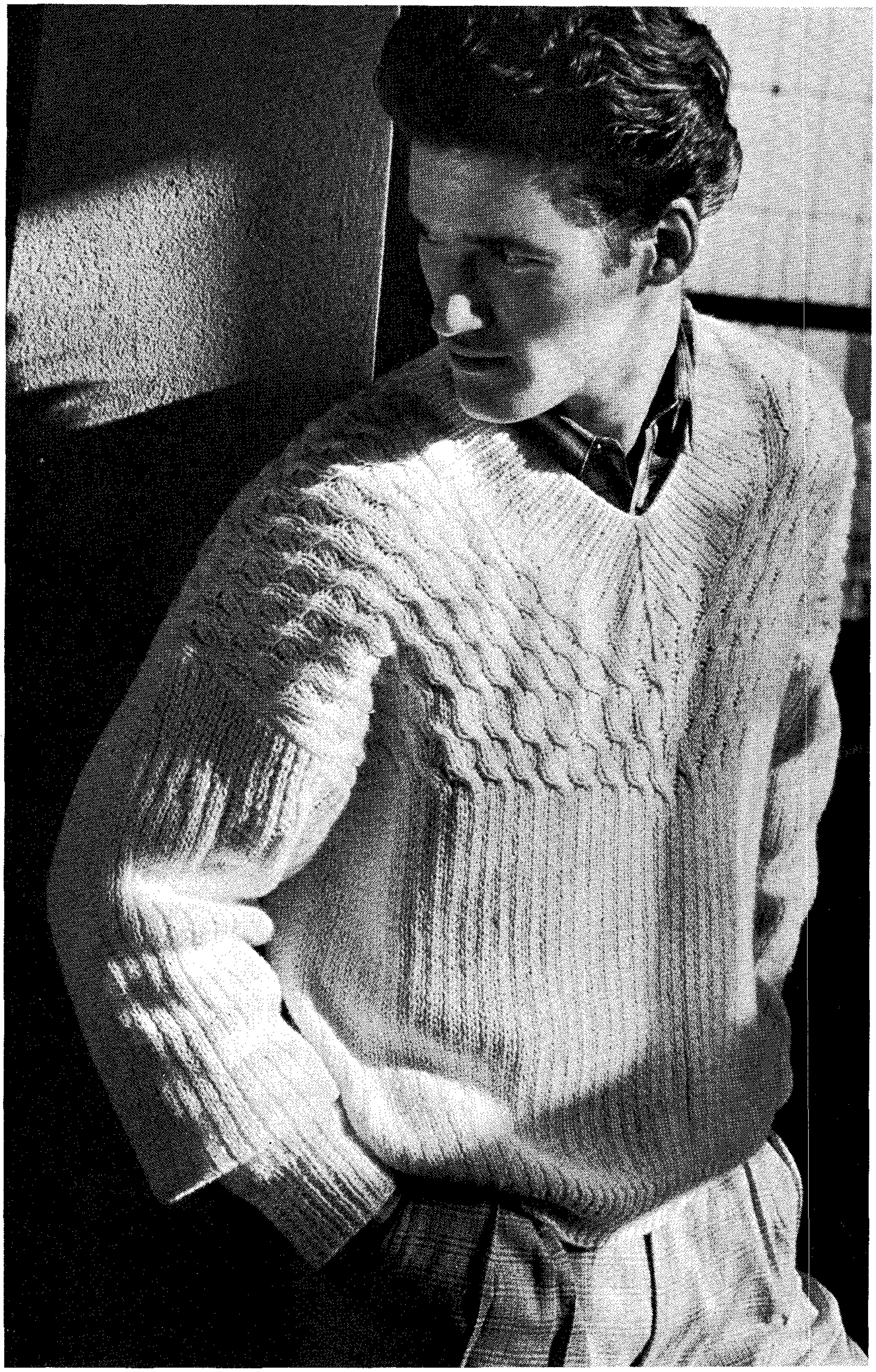

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CONTENTS

38 What Would Freud Think?

BY DINITIA SMITH

This is a dark time for psychoanalysis, and a darker one still for the New York Psychoanalytic Society, the country's oldest and, according to many, most prestigious training ground for analysts. As psychiatry is increasingly dominated by drug treatments and short-term therapies, 'the New York" is facing attacks from within and without: Its members are fighting one another for power; a group of psychologists is suing the society's institute over its policy of admitting mostly medical doctors; and last year the institute lost more than $100,000. A glimpse inside a shrine of analysis.

46 Oil Slick

BY BERNICE KANNER

Herb Schmertz, Mobil's vice-president for public affairs, is the Billy Martin of P.R. He is a pugnacious lobbyist who tries to raise issues and arguments before the public, the government, and the press; a leading impresario of cultural television; the author of a soon-to-be published book on confrontational public relations; and probably the most successful corporate P.R. man in the world. Schmertz, says Don Hewitt of *60 Minutes,* "really believes in God, motherhood, and Mobil."

2 Screen-Stealer

BY DAVID EDELSTEIN

ere's a good chance that 've never seen any of Chris- Lahti's movies. *Swing Shift, And Justice for All,* and *Whose Is It Anyway?* weren't exactly hits. But Lahti, 35, who stars h Mary Tyler Moore in the re- tly released *Just Between ends,* is probably the best and st sought-after female charac- actor in the country. Direc- s want to cast her, actors want work with her, critics want to her. And if all her movies idn't flop, Christine Lahti might ven be famous.

54 Game Room

BY MARILYN BETHANY

ix years ago, Ellen Liman bought her first game. Now she spends her 'eekends searching for mint-condition copies of Mansions of Happiess and colorful versions of Fish Pond. Part of her collection will be n view at the Children's Museum through October. A preview.

DEPARTMENTS

18
MEDIA
By Edwin Diamond
Two surveys destroy some icons of American journalism.

20
THE BOTTOM LINE
By Dan Dorfman
Two seasoned raiders—Asher Edelman and Ronald Perelman—seem to be on the prowl.

23
THE CITY POLITIC
By Michael Kramer
The day after Donald Manes's funeral, Ed Koch was jovial and the scandal seemed to be cooling.

28
CITYSIDE
By Eric Pooley
One particular Manhattan block houses more homeless families than all of Queens. Area residents feel beleaguered, but what's the city to do?

90
THE UNDERGROUND GOURMET
By Jane Freiman
Three Chino-Latino restaurants serve flavorful, inexpensive fare.

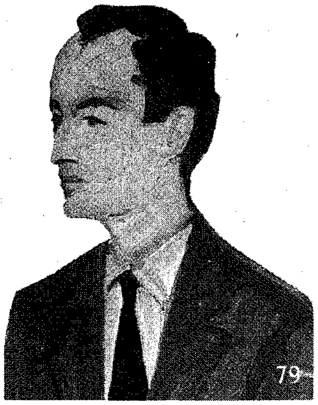
THE ARTS

68
MUSIC
By Peter G. Davis
Two concert operas featured marvelous singing. Barenboim's Beethoven was a joy.

70
DANCE
By Tobi Tobias
Benitez stunned the audience. Cunningham's company, as usual, was coolly beautiful.

72
THEATER
By John Simon
The actors in two "family drama" plays are outstanding.

79
ART
By Kay Larson
Alex Katz's work is a delightful surprise at the Whitney.



82
MOVIES
By David Denby
Ginger & Fred goes beyond Fellini's disgust with TV to reveal a disgust with life.

84
TELEVISION
By John Leonard
Katharine Hepburn stars in a vehicle that rolls over our emotions, but in a nice way.

86
BOOKS
By Rhoda Koenig
The Sportswriter is a straight, true piece of writing; *Peggy,* a bumpy ride on the sea of sex.

MISCELLANY

Letters 8
Intelligencer,
by Jeanie Kasindorf............... 15
Fast Track............................. 32
Ruth Recommends,
by Ruth Gilbert...................... 37
Best Bets,
by Corky Pollan..................... 66
Sales & Bargains,
by Leonore Fleischer............. 91
***Cue* Listings**.......................... 95
***New York* Real Estate**..... 129
***New York* Classified** 131
Strictly Personals............... 137
London *Times*
Crossword 142
***Cue* Crossword,**
by Maura B. Jacobson 142

Cover: Illustration by Daniel Kirk.

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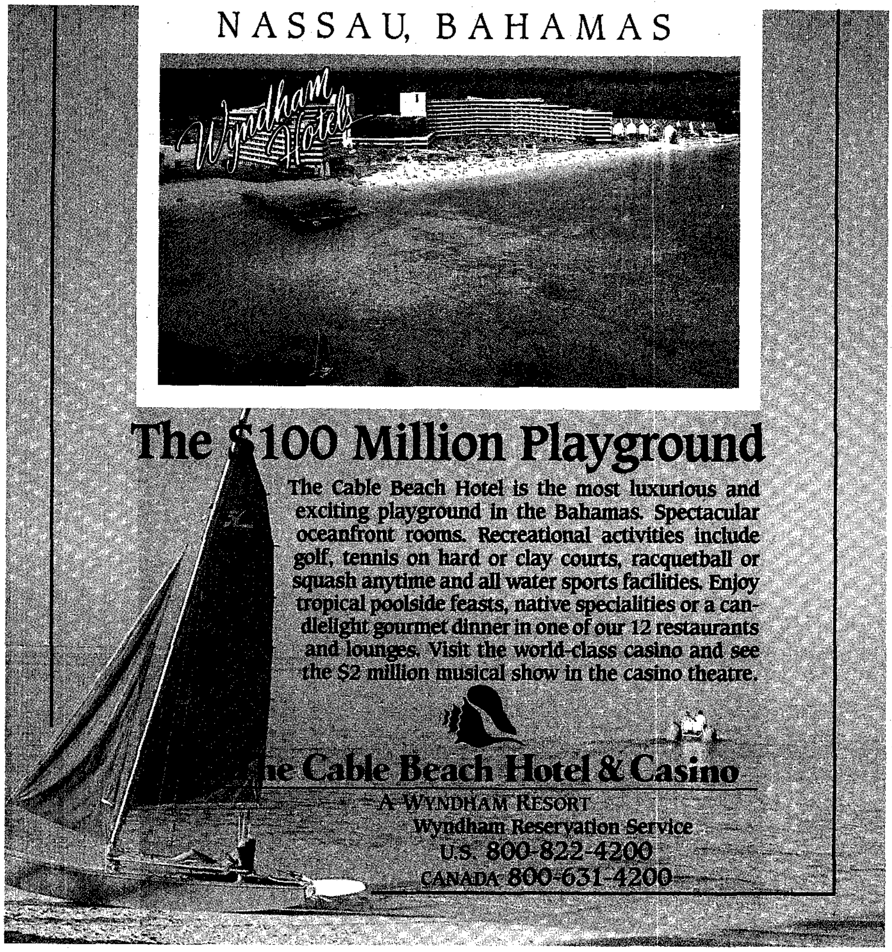
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LETTERS

Stress for Success

AS MICHAEL STONE NOTED, IT IS NOT THE school that makes the child but the child who makes the school ["Pressure Points," March 10]. If parents have faith in their children and are brave enough to ignore the "status" competition, they can find schools that are right for their children—schools in which they can do well without anxiety or cheating. However when we see the level of panic that parents with bright, able children bring to the kindergarten-admissions process when we see parents who complain when their child gets into "only" Nightingale or Birch Wathen, and when we have parents who call Harvard to see what Harvard thinks of Birch Wathen before they enroll their child in first grade, we understand that the children are the victims—victims of competitive parents and schools, who are all looking at the "product," not at the children and their needs

Brian R. Wright, Ph.D
Headmaster, Birch Wathen Schoo
Manhatta

ENOUGH IS ENOUGH ALREADY. EXERTING pressure on kids from private schools to go to Harvard is asinine. President Reagan went to Eureka College; governor Mario Cuomo and George Deukmejia attended St. John's. Leave the kids alone

Al Broderic
Orangeburg, N.Y

I NOTICED THAT MY SCHOOL, HORAC Mann, was mentioned several times i Michael Stone's article and even note separately for its impressive college-en try record. This achievement does take toll. Many Horace Mann students se psychiatrists, most of us spend a larg part of our high-school career in pursu of a good college, and all of us have bee known to forgo an occasional evenin out in order to sit home with a chemistr book. But the article failed to convey th fact that Horace Mann is a remarkab institution. I am there to receive the be possible education—not to find an eas route into a "hot" college.

Joanna E. Samue
Ardsley, N.

WHEN I WAS ON THE YALE ADMISSION staff, I don't think I ever saw an applica who was stronger because he'd spent a extra half-hour on homework every nig when he was nine, and I'm certain that

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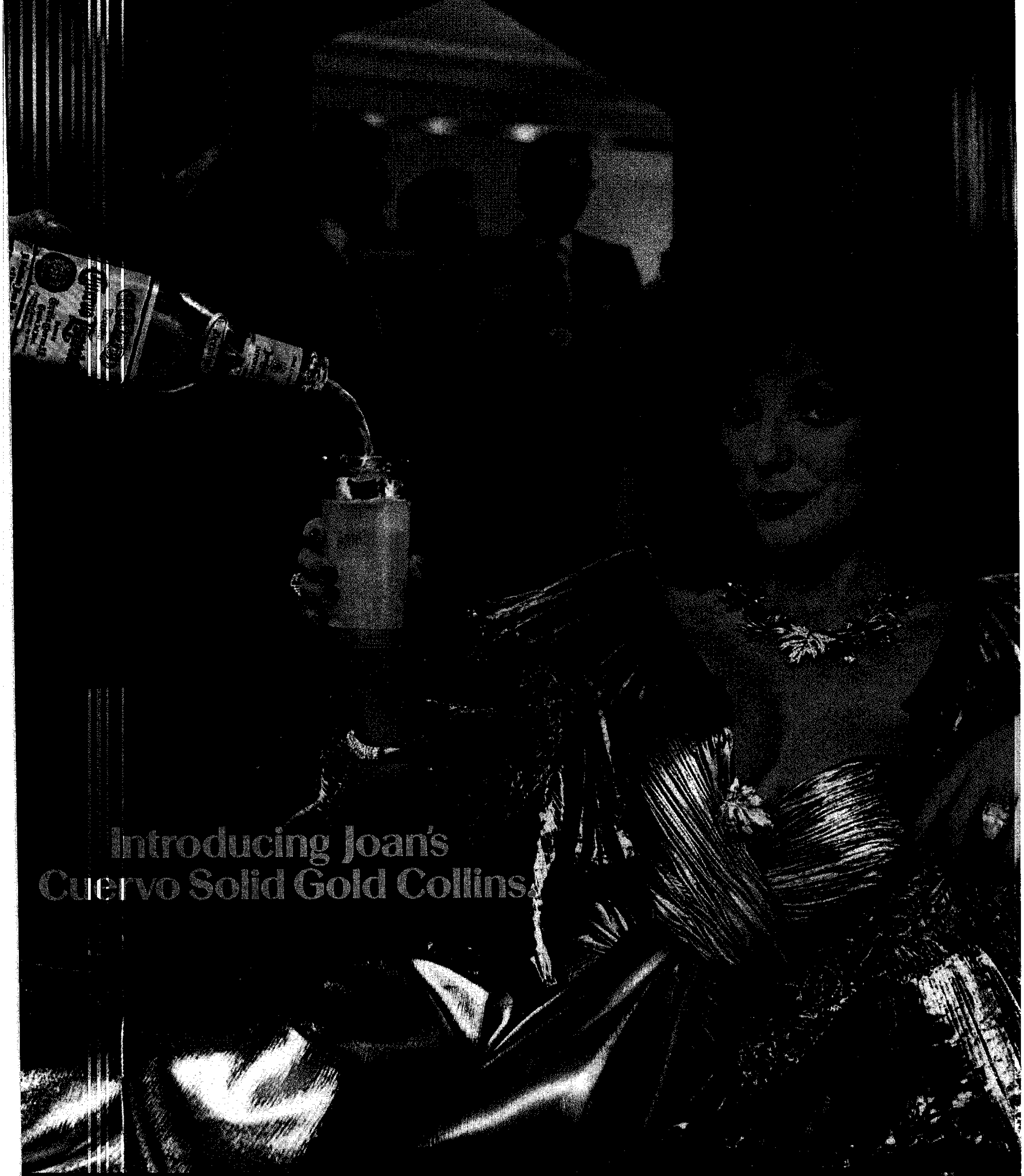

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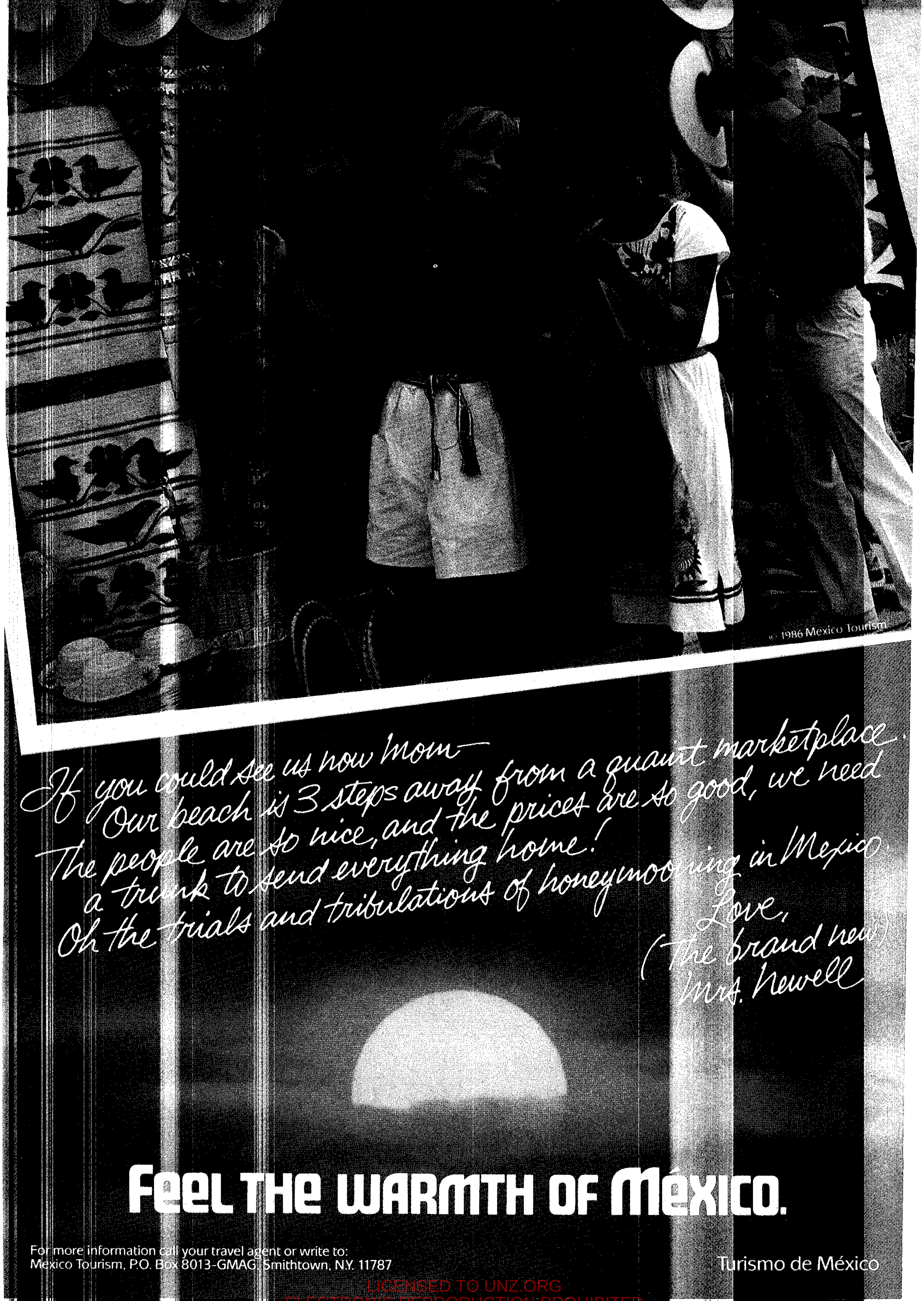

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saw some for whom the contrary was true. Any admissions officer could tell parents that the best things to take from childhood to adolescence are curiosity and interests, enthusiasm for ideas, a questioning and reflective mind, and sound ethical standards. A childhood with no leisure time, no time for friendships, and no freedom to experiment or fail makes for, at best, a one-dimensional, self-absorbed, and overwrought eighteen-year-old.

Deborah Fennebresque
Manhattan

YES, THERE IS TREMENDOUS PRESSURE IN the private schools, but a lot of it comes from parents who view the right college as another item in their status portfolio—right address, right job, right car, right kid. However, the Spence cheating incident was not a result of that pressure. Quite the opposite. It happened *after* college acceptances. Apparently, the kids cheated because it didn't matter. What was most interesting about the affair was that the cheating was done by the top of the class—generally the quiet and studious children, not the rebels—and the only ones who never admitted to it were the ones known to be prone to cheating. It was evidently more of a game than anything, made easier by lax monitoring in a school where strict monitoring had been the norm (and also by spring fever).

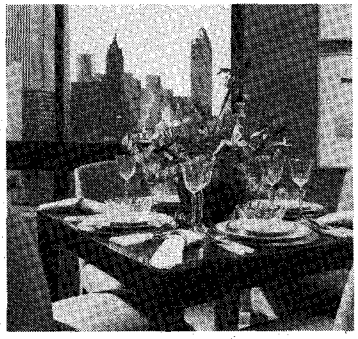
Name withheld
Manhattan

AS A GRADUATE OF THE BRONX HIGH School of Science who did not get into the college of his choice, I read Michael Stone's "Pressure Points" with a sense of déjà vu. As I know now, the anxiety Stone depicted is absolutely unwarranted.

I recently graduated from Duke, a truly excellent law school, where many of the highest achieving students came not from Harvard, Brown, or the other "popular" colleges Stone mentions, but from state universities, including the State University of New York system. These graduates will take their places in prestigious Wall Street law firms, and I'm sure that almost no one will ever question the quality of their undergraduate degrees.

David Pinchas
Los Angeles, Calif.

I AM A JUNIOR AT STUYVESANT, AND I AM too happy there to let Michael Stone's overwhelmingly negative portrait of my school stand. Unlike most of the students he discusses, I cried only when I *failed* math tests, and my problem was cleared up when I got a tutor and switched classes. Both my teacher and the department head were sympathetic and helpful. I have known suicidal students, but all of them were burdened



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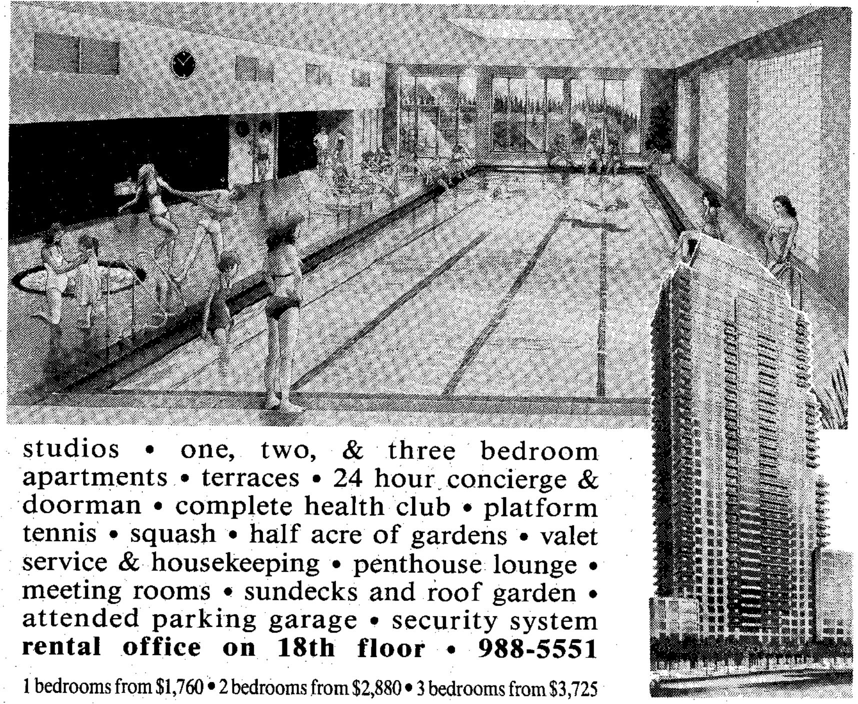

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with family problems that severely interfered with their attempts at leading a "normal" life. If anything, my school produces calmness and teaches students to get back on their feet again and to try to help others do the same. The cases Stone cited may not be unique, but it was unfair to let them stand alone. Instead of a place of endings and limitations, Stuyvesant, I've found, is a school of beginnings and opportunities.

Melisa Levitt
Manhattan

I ATTEND THE BRONX HIGH SCHOOL OF Science, and I feel an enormous amount of pressure: There is pressure to maintain good grades, pressure to do well on the SATs, pressure from my parents, pressure to get into a good college, and pressure to be involved in after-school activities. The most distressing of all the pressures is time. I wake up at 6 A.M. and get home at 4 P.M. (except when I participate in after-school activities). I have to tackle two or three hours of homework, eat dinner, and get to sleep at a reasonable hour. I am also one of the many students being tutored in preparation for the SATs, which consumes more time. Everything in school moves so fast, and there is so much to learn. Every now and then, I look back through one of my books and ask myself, "I learned that?" There is just not enough time in the day to absorb the knowledge required for me to do well on the three Regents exams I will be taking at the end of this year. An education should be enjoyed, and too many students are not enjoying it.

Brian Ellne
Manhattan

The Group

AFTER READING LUCY SCHULTE'S "THE New Dating Game" [March 3], all I could think was, What a shame it is that the AIDS scare came along and affected the sexual freedom of those nice people. Take Max, for instance, forced to wash himself after some casual contact with a probably "safe" Southerner. Or Richard, who often bumps into models on the job but must ignore those "first doglike reactions." Tom is so popular with his three lovers that he tells them "condoms are the only way." Samuel has cut off affair with the "fringe element," and Betty now turns to self-stimulation. Luckily, she knows "how to do it and . . . [is] good at it." Good! Betty!

What a great group Lucy assembled. They are obviously winners in the new dating game and deserve a prize. How about a trip to the moon? My only concern is that there may really be a man in the moon, and who knows who he ha slept with. But maybe with a condom would be all right.

Lisa Farre
Manhatta

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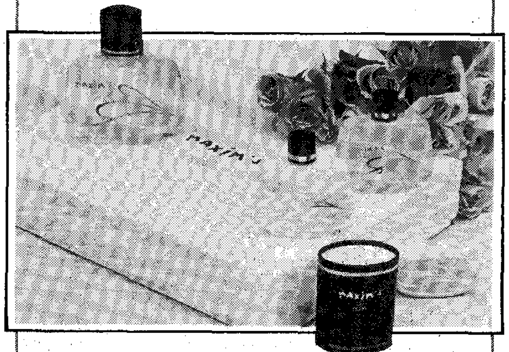

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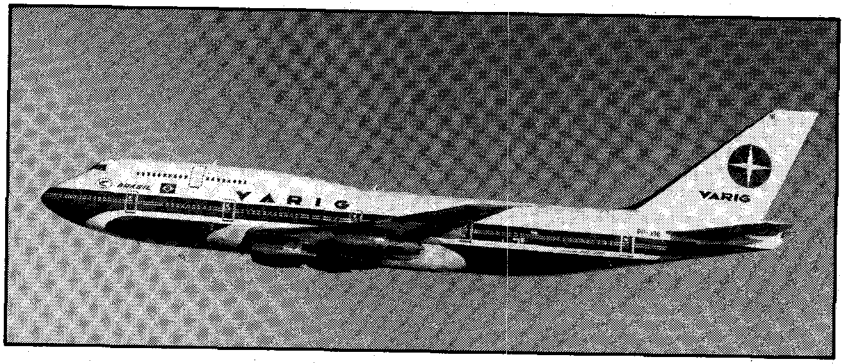

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BY JEANIE KASINDORF

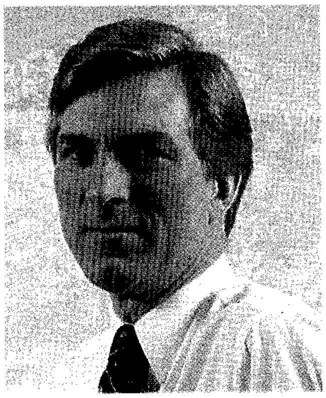
***NEWS* BULLETIN...A PUCCINI FIND...LUCKY PIERRE...ROCKY *RIVER*...STERN'S LINE**

THE *DAILY NEWS*: HOME DELIVERY

Daily News publisher Jim Hoge has just fired what sounds like the first salvo in a battle to change work rules for the paper's pressmen when their contract expires, next March. Hoge has sent to each employee's home what the publisher says is the first in a series of letters about "how your company is doing." In it Hoge warns them that the *News* must be produced more efficiently to compete with "suburban" papers like *Newsday* and to be able to afford "major improvements in plant, equipment, sales and product."

Is this a warning that the *News* plans to try to reduce the number of pressmen? "We can tell you what the issues will be," said *Daily News* spokesman Jack Dunleavy, "but not how they will be resolved. The biggest single difference between the *News* and *Newsday* is the work rules that govern the pressmen. *Newsday*'s labor contracts are simpler and more flexible. Because of that, they enjoy a significant advantage."

Pressmen's union president William Kennedy says there's no difference in the work rules. "The only difference is the *News* hasn't invested any money in its plant since 1954, and now it sounds like it wants concessions from its employees because it has to do that."



HOGE

CARDIN'S LATEST NEW YORK DESIGNS

Pierre Cardin has been spending so much time on this side of the Atlantic since he opened Maxim's restaurant that he's decided to expand his New York operation.

The 63-year-old designer has already transferred his headquarters out of the East 57th Street townhouse he occupied for five years, into larger quarters in the Crown Building, on 57th near Fifth Avenue. He now plans to open his first U.S. design studio there and bring some of his young designers from Paris, so they will "better understand the U.S. market." Cardin will also use his 3,500-square-foot space to stage semi-annual couturier shows like those he holds in Paris.

PLACIDO SINGS THE SECRET PUCCINI

Opera buffs will soon be able to hear Placido Domingo sing a group of songs by Puccini that few of the composer's fans have ever heard. The *"arie da camera e da chiesa,"* which will be performed by Domingo for CBS Masterworks, include fifteen non-operatic pieces composed by Puccini at various stages in his long career. Original copies of the songs—one of which was written as a wedding present for a friend—were tracked down by musicologist Michael Kaye, a prompter at the Metropolitan Opera. When Domingo discovered that Kaye was researching the songs for a book, *The Unknown Puccini*, he put Kaye in touch with CBS Masterworks.

Last week, the record company signed an agreement with Kaye and his publisher, Oxford University Press, to record the songs. "We hope Placido will sing most of the songs, accompanied in some cases by piano, in others by orchestra," says CBS Masterworks senior vice-president Joseph Dash. "It will be something very lovely for the world of opera."

PUCCINI

BIG RIVER TRICKLES ON

Big River may have won seven Tony awards on Broadway, but the show is struggling to survive on the road. A press representative announced last week that the play, after only two weeks in Chicago, would close there March 23; she canceled that announcement 45 minutes later. Then the Mitch Leigh Company, which is handling the *Big River* tour, began canceling plans to take the show to Detroit and Los Angeles.

"The show's executive producer, Manny Kladitis, told me that they weren't doing well enough in Chicago and that they were going to throw in the towel," says Alan Lichtenstein, managing director of Detroit's Masonic Temple Theatre, where *Big River* had been scheduled to open, on April 16.

But Kladitis denies saying anything of the kind. "We simply couldn't book a proper western tour," he says. Now the producers have made a deal to come to the Kennedy Center next month, and may bring the show to Detroit for a week before the Washington engagement.

—Lisa de Moraes

BIG RIVER

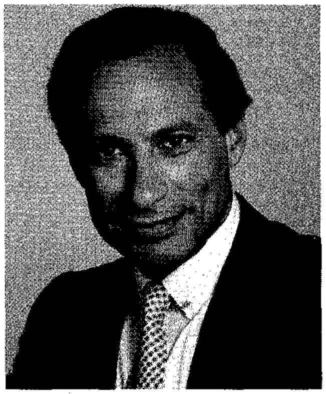
VOICE OWNER: HIS OWN SPACE

Village Voice owner Leonard Stern, who recently bought one of the last private mansions on Fifth Avenue, in the Seventies, is having trouble with some of his new neighbors. They are up in arms because a bright-yellow "no parking" stripe has been painted on the curb in front Stern's six-story townhouse.

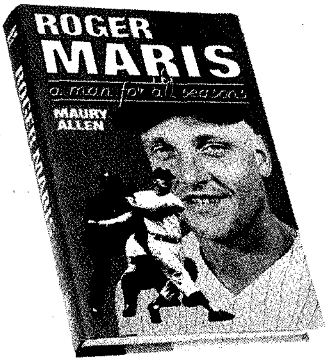
"There was a very faded

otographs: top, Harry Benson; center, Martha Swope; bottom, Herman Mishkin/Metropolitan Opera Archives.

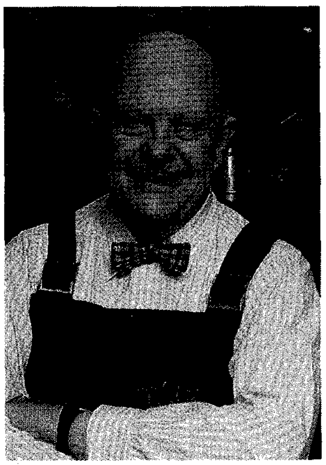
MARIS MEMORIES...WHAT BONUS?...A TROISGROS TREAT...NABILA'S NEWEST NEST



STERN



ALLEN'S BOOK



BEARD

yellow line left over from years ago, when the building was used as an Italian ambassador's residence," one of the offended neighbors says. "But when Stern finished the renovation, the painters who were working inside the building gave the curb a new coat of paint."

Stern insists that he never intended to create his own private parking space—and blames the new stripe on his construction crew. "He says he thinks the construction workers probably put it there because they were having trouble moving material in and out during the renovation," his secretary explains. "He says he'll have the line painted out as soon as possible."

JAMES BEARD'S GOURMET TRIBUTE

The James Beard cooking school may soon be back in business. The Culinary Arts Foundation—whose members include Julia Child; Larry Forgione, owner of An American Place; food consultant Clark Wolf; and cooking-school founder Peter Kump—is buying Beard's Greenwich Village home for a price one source says is close to $800,000.

The nineteenth-century brownstone, on West 12th Street, will become the headquarters of the foundation, which hopes to hold cooking classes in the kitchen where Beard once taught.

To finance the project, a $100-a-plate benefit dinner will be held at about 100 restaurants around the country on May 5—which would have been Beard's eighty-third birthday. Each restaurant will serve its own "Beard-inspired menu," says Wolf. Also in the works: a coffee-table book, with photographs and recipes commemorating the event.

NABILA KHASHOGGI GOES HOLLYWOOD

The last time we checked in with Nabila Khashoggi, daughter of Arab billionaire Adnan Khashoggi, she had just installed Infolex, a computerized guide to New York, in the lobby of the Waldorf (*New York,* April 8, 1985). Now the 24-year-old heiress has gone Hollywood. One Southern California real-estate source reports that Nabila has bought actor George Hamilton's Beverly Hills mansion.

The four-bedroom, five-bath spread, complete with three maids' rooms, sits just north of Sunset Boulevard, behind the Beverly Hills Hotel. Once owned by Charlie Chaplin, the house was completely remodeled by Hamilton, whose real-estate agent describes it as being "fit for a maharaja." The asking price was $6.6 million. No one is willing to say how much the young billionairess paid for it.

MAKING BOOK ON ROGER MARIS

There were no books written about Roger Maris the year he broke Babe Ruth's single-season home-run record. But his death has now inspired two biographies. New York *Post* sportswriter Maury Allen is finishing work on one, for publisher Donald I. Fine, entitled *Roger Maris: A Man for All Seasons.* And Maris's widow, Pat, is talking about writing her own book.

Allen started on his biography two months ago and has already secured the cooperation of Mickey Mantle and many of Maris's other teammates, as well as that of Pat Maris and the couple's six children. Fine wants Allen's book in the stores on the twenty-fifth anniversary of Maris's sixty-first home run—October 1, 1986.

BANKERS BALKING ON 'AMENITIES'

Morgan Guaranty has discovered a problem with the building it is putting up at 60 Wall Street: the public.

Originally designed by architect Kevin Roche for developer George Klein, the 49-story building is to contain about 524,000 square feet more than zoning normally permits. Roughly 145,000 square feet were granted by the city in return for such "bonusable amenities" as public restrooms and areas for serving food. Now Morgan wants to eliminate some amenities—without reducing the building's overall size. Morgan spokesman Jack Morris says some of the amenities will pose security risks by attracting "people who loiter."

City Planning spokesman Philip Hess said he could not comment on the matter "because it is being reviewed."

THIRD AVENUE'S TOUCH OF TROISGROS

New Yorkers who used to fly to France to eat at the table of the late, great French chef Jean Troisgros may soon be able to sample the Troisgros style on Third Avenue. Troisgros protégée and former Chez Panisse chef Judy Rodgers has been signed as a consultant by restaurateur Joseph Santo, the owner of the Sign of the Dove, Yellowfingers, and Contrapunto.

Rodgers learned the Troisgros style at sixteen, when she traveled to France as an exchange student and lived with the Troisgros family in Rouen. Rodgers says she'll follow the tradition established by Troisgros—"not to fuss with food more than you need to."

Photographs: top, Lou Manna; bottom, Dan Wyn

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THE BEST AND THE BLANDEST

Who's Who in Journalism

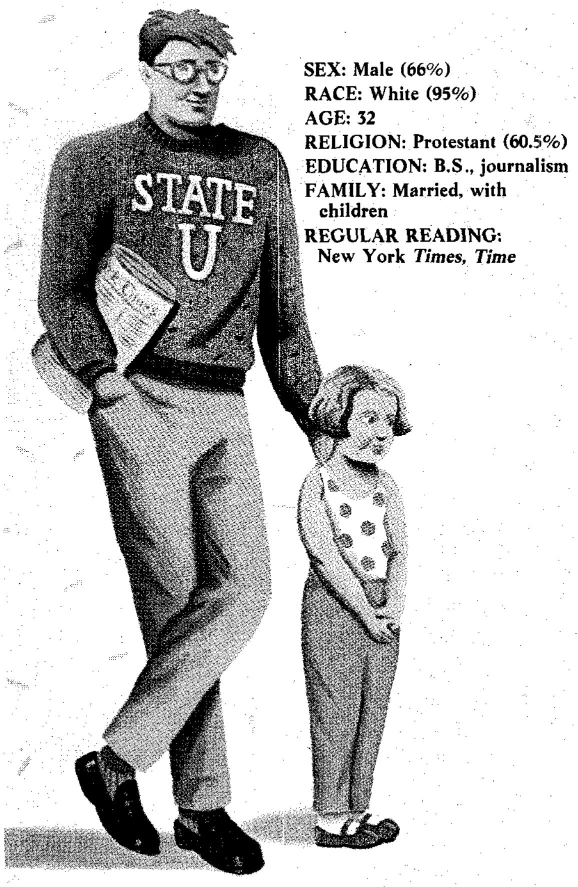
THE MYTH THAT JOURNALISM IS A HIGHER calling—or at least an exciting one—dies hard. It's been nurtured by Hecht and MacArthur's *The Front Page* and, more recently, by Woodward and Bernstein's *All the President's Men,* which offered another hard-boiled but ultimately romantic image for young journalists—the reporter as investigative avenger. Tom Wolfe recalls how he took his first newspaper job out of a "fierce and unnatural craving" for "nights down at the saloon . . . nights down at the detective bureau." Along with Wolfe, most journalists always seemed to want the whole misted-over movie, with nothing left out.

So much for Hollywood. A more realistic picture of the folks who actually do the journalistic work of the nation reveals a preponderance of nine-to-five souls with the personal attributes and intellectual styles of, say, insurance adjusters or assistant professors. That, in any case, is the image that emerges from two new studies of journalists. Together, the surveys deftly destroy some familiar icons of American newswork.

The first study was done by two professors at the University of Indiana, David H. Weaver and G. Cleveland Wilhoit, the second by the Times Mirror Company. Working with a $105,000 grant from the Gannett Foundation, Weaver and Wilhoit conducted telephone interviews in 1982 and 1983 with 1,000 full-time journalists picked from an estimated national total of 112,000 people who work for newspapers, radio and television stations, wire services, and news magazines. The results are being published this month by Indiana University Press (*The American Journalist: A Portrait of U.S. News People and Their Work*).

Admittedly, even the best surveys are blunt instruments that serve to flatten the kinks and wrinkles among disparate groups. But while Weaver and Wilhoit make a formal case for the diversity of the news workplace, the most striking aspect of their portrait is the bland demographic profile of American journalists. For all the talk over the past fifteen years about affirmative action in newsroom hiring, these researchers acknowledge that the "typical" contemporary journalist is a white, 32-year-old, Protestant male who has a bachelor's degree, a wife and children, and who calls himself a political middle-of-the-roader.

As a baseline for their study, Weaver and Wilhoit used a 1971 survey by John Johnstone of the University of Illinois—the first and, until now, the main national survey of American journalists. Johnstone estimated the total editorial work force of the day at 70,000. It has grown 61 percent in little over a decade. Partly as a result of this hiring binge, the number of women journalists has increased both absolutely and relatively, from one in five to one in three. Admirable as this may seem, journalism still lags behind many other occupations. According to the Weaver-Wilhoit figures for Gannett, women journalists have only just attained the share of the total U.S. work force that non-journalist working women held in 1971.


SEX: Male (66%)
RACE: White (95%)
AGE: 32
RELIGION: Protestant (60.5%)
EDUCATION: B.S., journalism
FAMILY: Married, with children
REGULAR READING: New York *Times, Time*
STATE U

The average American journalist.

During the period covered by the Gannett study, minority journalists steadily lost ground. Blacks, Hispanics, and Asians now account for about 4 percent of editorial workers, compared with over 5 percent in the 1971 survey (they account for roughly 20 percent of the U.S. population). Even Jewish journalists—another "ethnic group" broken out in both the 1971 survey and the Gannett study—slipped from a 1971 total of 6.4 percent to 5.8 percent (although Jews are still overrepresented in relation to their 2.6 percent of the population).

While typical journalists are white and Protestant (60.5 percent), and thus match "the dominant groups in U.S. society," they, too, feel beleaguered. The median income of journalists in this study is $19,000, compared with the 1971 median of $11,133—an apparent increase, but a loss in adjusted purchasing power of about $7,000. News salaries have not kept up with inflation or, for that matter, with salaries for other occupations.Accountants and auditors employed by the federal government were earning an average of $27,700 in 1980.

Such numbers help explain why journalists today report that they are less satisfied with their work and more likely to quit than they were a decade ago. The most likely defectors, though, aren't in the younger, unmarried, uncommitted ranks. Older (30 to 44), married, more experienced newspeople are the ones who are getting out. They may include money among their reasons, but that seems to mask deeper dissatisfactions. According to Weaver and Wilhoit, "Investigating claims, analyzing complex problems, discussing national policy and developing intellectual interests are less likely to rank as important now than they were ten years ago." More important, according to the respondents, is being "entertaining" and "providing quick information."

The conclusions of both the 1971 survey and the new research should be marked with a significant asterisk. The first survey did not include people at the ABC, CBS, and NBC networks. With a maddening desire for consistency, the Gannett researchers also left out network news. Burton Benjamin, a former CBS News vice-president who is now a senior fellow at the Gannett Center for Media Studies at Columbia, estimates that this exclusion represents about 1,800 editorial people working at the three networks'

Illustration by Susan Faiola

New York City headquarters—a fair number of them women and minorities, and many of them making better-than-average salaries.

The inclusion of these "New York numbers" might alter some of the findings on race, sex, and salaries drawn from the two samples, but probably not by much. As Benjamin points out, for every Dan Rather, there are plenty of New York news-desk assistants whose salaries more closely correspond to the national pattern.

Nor are the network people likely to have greatly affected the political profile of the typical American journalist, as outlined in the Gannett figures. In the Johnstone survey, almost 40 percent of the people interviewed called themselves "a little to the left of center" or "pretty far to the left," whereas in the Gannett study the figure for these is 22 percent—a fair reflection of shifts in the total population. Self-described political middle-of-the-roaders climbed from 38.5 percent in 1971 to 57.5 percent in the later study, compared with 37 percent today for the entire population. The percentage of right-of-center and far-right groups showed a slight downward trend, from 19 to 18 percent.

Journalists' tastes in reading seem to confirm their increasingly mainstream position. About a third of the people in the Gannett sample read the New York *Times* at least once a week. More than half say they read "almost every issue" of *Time:* next in preference are *Newsweek* (47 percent), *U.S. News & World Report* (16 percent), and "regional and city magazines" (15.9 percent).

The mid-road, mid-brow, go-along-to-get-along attitudes of American journalists in the Gannett study adjust not only mythic film images but some recent neocon analysis of newswork. Weaver and Wilhoit specifically challenge S. Robert Lichter and Linda Lichter of George Washington University and Stanley Rothman of Smith College, who have pictured a "media elite" at odds with heartland values. The Lichters and Rothman—concentrating on the New York headquarters of the networks, on the news magazines (New York and Washington), and on selected national newspapers (including the New York *Times* and the *Wall Street Journal*)—have argued that Jews, liberals, Ivy Leaguers, secularists, and people soft on homosexuality are overrepresented in the most influential media. While their survey is no less crude in its techniques than the Gannett study, it is further flawed by an avowedly partisan agenda. With all the methodological faults, however, the Lichter-Rothman results are at least partially correct. By definition, elites are different from non-elites. But, more to the political point, nowhere do the bias-hunters demonstrate any link between what members of elites may think and what they report. The Gannett study shows the folly of mistaking a part for the whole: Elite New York journalism, while important, isn't all there is to American journalism.

If the Gannett study somewhat corrects the self-image of American journalists, the survey commissioned by the Times Mirror Company, "The People & the Press," puts still more in focus. Times Mirror (the Los Angeles *Times, Newsday,* and other properties) in 1984 engaged the Gallup organization and Michael J. Robinson of George Washington University to plumb public attitudes about the press. Focus groups, in-home interviews, and other survey tools disclosed that the public doesn't think very much of—or even about—journalists.

When uncaptioned photographs of prominent journalists were shown to interviewees, most drew a blank. Barbara Walters proved to be the most recognized, known to 77 percent, a tribute both to her versatility and to her prime-time specials. Dan Rather scored next highest; about half the sample recognized him. Fewer than four in ten knew Tom Brokaw. George Will was known only to 12 percent of those queried. A mere 27 percent knew that *Time* and *Newsweek* are owned by different companies.

When the citizenry *does* think about the press, however, it is apparently with a shrewdness that would delight Thomas Jefferson. While the Times Mirror study notes that the public gives journalists points for trying to be accurate, it suggests that most people nevertheless see newspeople as too dependent "on powerful people and organizations."

Most surveys tend to be no better than snapshots—a picture at a given moment. The Gannett and Times Mirror studies are valuable in part because they indicate long-term trends. Even leaving aside the numbers for women and minorities, the Gannett figures show the future pool of journalists moving away from the modest levels of diversity achieved in the 1960s. Fewer graduates today are coming into newswork with degrees in history, English, or the social sciences; more are arriving as journalism majors.

The declines in pay and prestige—and in any sense of mission—are all troublesome. Medicine and law have long attracted top college students, but there was an encouraging surge of journalism enrollments on campuses after Vietnam and Watergate. Now the best journalistic talent is learning that not only do many doctors and lawyers do better financially, but so do government accountants.

Recalling his youthful fantasies about journalism in the *Front Page* style, Tom Wolfe remembers that all the best scenes were at night. The sobering new survey data show us the dull, gray, morning-after nature of newswork. ■

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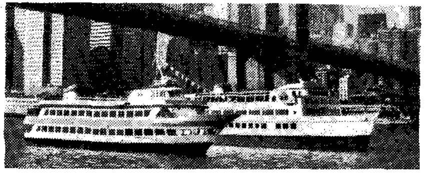

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The Bottom Line/Dan Dorfman

RAIDERS ON THE PROWL

ASHER EDELMAN: *A tug-of-war over Fruehauf.*

Going for the Biggies

THE BIG RUN-UP IN STOCK PRICES HAS seriously slowed the takeover game. But that doesn't mean the corporate takeover artists have given up.

Take Asher Edelman, a New York corporate raider who has amassed a net worth of close to $70 million through a series of bold takeover moves. Edelman, 46, head of Plaza Securities, an investment and arbitrage firm, is now stalking a major Big Board company, Fruehauf Corporation. Fruehauf is a leading Detroit-based producer of truck trailers and cargo containers, with annual sales of about $2.6 billion.

A group headed by Edelman, I've learned, has acquired slightly over 5 percent, or about 1.1 million shares, of Fruehauf's stock.

Edelman will have to file a 13-D report with the Securities and Exchange Commission (such filings are required within ten days after an interest of 5 percent or more is acquired in a public company).

Barring a major rise in the company's shares, a fight for control of Fruehauf may be in the works, sources tell me. In fact, a tug-of-war that could easily turn into a corporate donnybrook may already be developing between Edelman and Fruehauf.

A battle over Fruehauf would mark a return to the takeover wars for Edelman, who lost a good deal of his Wall Street luster in the past year because of some ill-timed forays into two high-tech companies.

Neither Fruehauf nor Edelman would discuss the situation, but here's what's going on. Edelman, whose assets include a $10-million art collection, a $2-million jet plane, a $2-million yacht, and a $1-million second home in Sun Valley, Idaho, ignited the corporate fireworks by writing a letter about two weeks ago to Robert Rowan, 63, Fruehauf's chairman and chief executive. In it, Edelman proposed a leveraged buy-out of the company or a possible restructuring—the sale of assets and the repurchase of a big chunk of Fruehauf shares. Fruehauf responded through Kidder, Peabody & Company, its investment banker. In effect, it told Edelman to get lost.

Edelman, though, didn't get lost. Last week, he wrote Rowan a second letter. In this one, I'm told, he talked of the possibility of a deal for the company and requested a list of Fruehauf's stockholders. Fruehauf has its annual meeting on May 1, and Edelman, I hear, may launch a proxy fight should Fruehauf set up any anti-takeover defenses. In fact, Edelman is already said to be drafting an opposing slate of directors. At press time, Fruehauf hadn't responded to Edelman's letter.

It seems apparent that Edelman wants to make a deal. In recent months, I'm told, he took 4.9 percent stock positions in both Polaroid and USAir, with an eye to a possible takeover bid. However, Edelman sold both stocks after they jumped in price.

Fruehauf may be another matter. The Edelman group is understood to have bought its Fruehauf position at an average price of $31 a share. And while the stock is higher now—around $36 at press time—Edelman is said to be leaning toward a possible run at the company. In fact, it's understood that he has already talked to some sources about financing for such a project.

Edelman is also said to be quietly having an appraisal done of some of Fruehauf's real estate—both here and abroad—to get a better assessment of the overall value of the company's assets. The company's stated book value is just over $30 a share, but Edelman apparently believes $45 a share—possibly even higher—is a more realistic value of Fruehauf's assets. He also is said to be impressed with the company's annual pretax cash flow of around $200 million.

With just under 22 million shares outstanding, a takeover of Fruehauf—given a price tag in the $45-to-$50 range—would run about $1 billion.

Rumors that Edelman holds a stock interest in Fruehauf have been making the rounds on Wall Street for the past couple of weeks. Many arbitrageurs who are quick to take stock positions in anticipation of a potential deal are wary, however, because Edelman's recent forays in the takeover arena have been disastrous. He made big killings in his initial takeover battles—$26 million in Canal-Randolph, a real-estate company, and $10.5-million in Management Assistance, a minicomputer-maker; both firms were later liquidated.

But then, in the fall of 1984, Edelman gained control of Mohawk Data Sciences, and the management of Datapoint caved in to him in March 1985. Both high-tech companies later sustained huge losses, and the stocks of each collapsed. In the process, a number of arbitrageurs (and others) who had jumped aboard the Edelman bandwagon got butchered.

"His credibility is zilch," says one money manager, who gripes of a "bloodbath" in Datapoint.

Edelman personally had a hefty loss on Datapoint, of which he's chairman and of which his group controls over 10 percent. But the company later spun off its computer-services business (Intelogic) to the public, and the shares of Intelogic, now a Big Board company, had a sharp run-up; so Edelman's Datapoint investment (factoring in Intelogic's stock price) has gone from a loss to a profit.

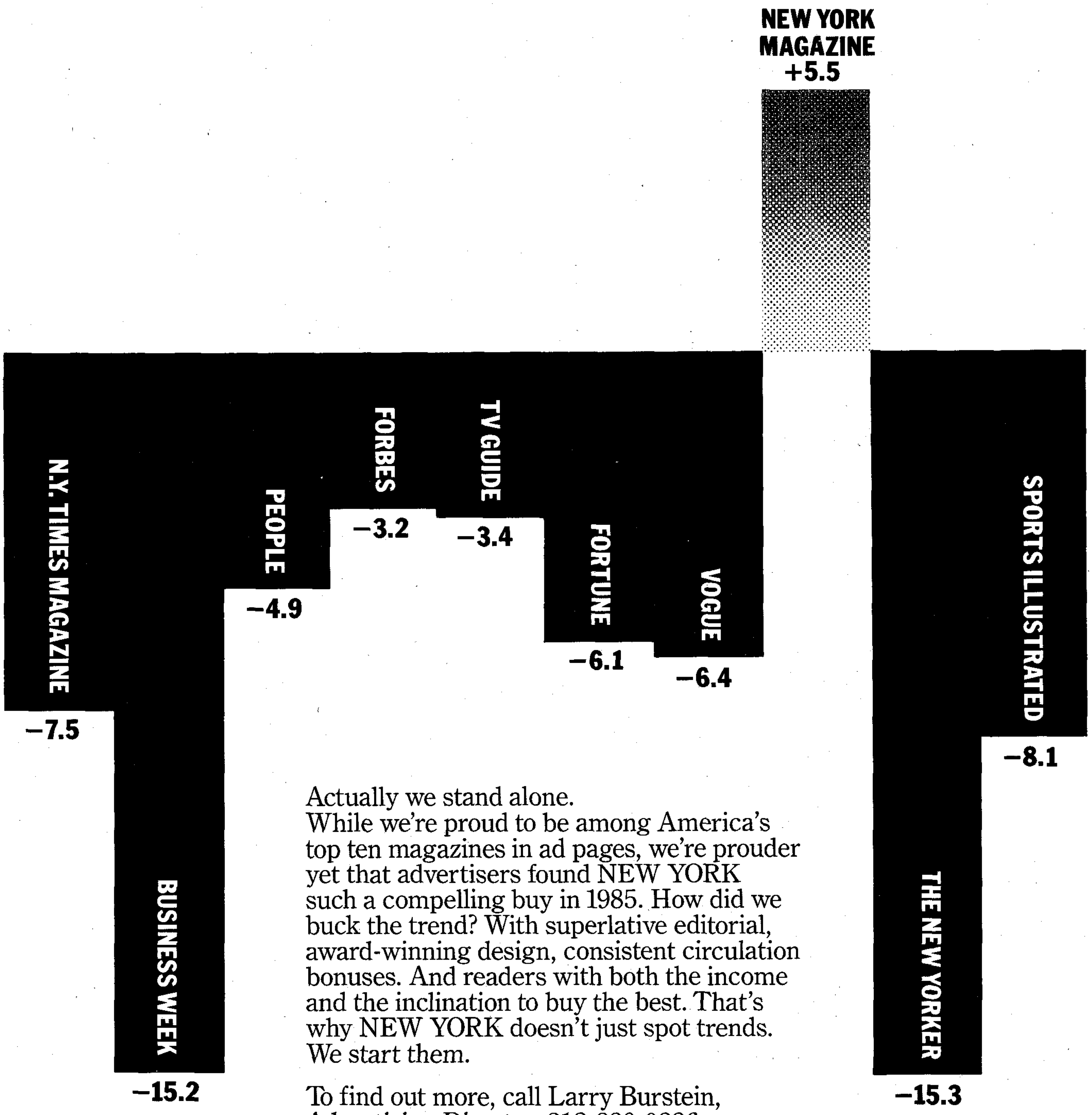
However, he's still suffering badly in Mohawk Data Sciences, with a loss of over $5 million. Edelman had been on Mohawk's board for a couple of months, but he later withdrew. With a continuing 8 percent interest, though, he obviously has a powerful voice in the company's affairs.

Whether Edelman will ever wind up with Fruehauf remains to be seen. But one arb with a position in Fruehauf thinks it would be dumb to count Edelman out as an ongoing money-maker in the takeover game.

"The Street has a short memory," he

Photograph by Maria Robledo.

AND YOU THOUGHT WE WERE TRENDY.



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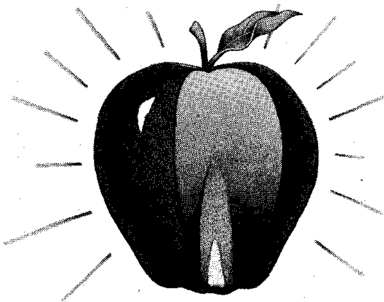

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Another Perelman Coup?

RONALD PERELMAN, THE ACQUISITION-minded chairman of Pantry Pride who beat the odds and gobbled up Revlon last November for $1.7 billion, may be off and running with yet another big deal. Perelman, 43, insists, "There's nothing on the horizon." Yet Wall Street talk persists that Pantry Pride, which will change its name to the Revlon Group next month, has already lined up potential targets. Speculation focuses on Bausch & Lomb, Chesebrough-Pond's, and Sterling Drug. Any of the three would cost over $1-billion.

A new takeover, of course, will have to wait until Pantry Pride sells the last Revlon business it plans to unload—the Technicon blood-analyzing division. That's set to be sold within the next 60 days for about $450 million. When the sale is completed, Pantry Pride will have sold off Revlon assets worth about $1.5 billion and will control a business with three major divisions—the beauty business, a chain of clinical laboratories, and a vision-care operation (a producer of lenses and solutions). These divisions, Perelman tells me, should produce 1986 sales of about $1.7 billion. He wouldn't estimate earnings, but sources close to Revlon expect about $200 million to $210 million in operating profits this year.

Meanwhile, Pantry Pride's stock, which traded as low as 4½ over the past year and was at 9⅜ last month, recently ran up to a 52-week high of 15¼ following "buy recommendations" by Prudential-Bache and Salomon Brothers. Nancy Hall, P-B's beauty-industry analyst, is forecasting earnings of 70 cents a share this year—versus a loss last year—and $1.50 in 1987. (Earnings are tax-free, due to a major tax-loss carry-forward of about $400 million.) Hall figures the company has "tremendous operating leverage," given the expanding profit margins of all three divisions. She sees Revlon's stock at about 18 in six months and at 25 or better in a year. Diana Temple, Salomon's beauty specialist, forecasts 75 cents a share this year and $1.40 next year.

Perelman, though, says it's foolhardy to predict Revlon's earnings, since he's uncertain how much of the debt incurred to buy Revlon will be paid off in the near future. (The higher the debt, the greater the interest expenses.)

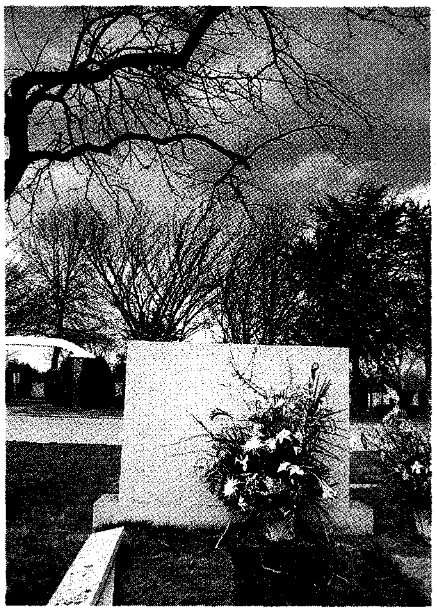
Earnings aside, Perelman has made a killing on paper. He owns about 18 million shares of Revlon (around 32 percent of the 56 million shares outstanding) With the stock at around 14 at press time that means he's made, on paper at least $81 million since last month and $171-million over the past year. ■

The City Politic/Michael Kramer

OUT OF IT

Koch Bounces Back

THE SCENE WAS TRADITIONAL, BUT THE talk wasn't. It was Senator Pat Moynihan's annual St. Patrick's Day breakfast party at the Charley O's restaurant near Rockefeller Center. Usually, people are talking about the IRA and arguing over who's more loyal to the Irish cause—as if anyone could define it. But since last year, Margaret Thatcher has cooled things down between England and Ireland, and besides, this March 17 was the Day After. Less than 24 hours earlier, Donald Manes had been buried—so Manes jokes and Manes stories flowed as easily as the Irish coffee. "I remember standing right here at this spot with Donny last year," recalled Channel 7's Doug Johnson. "I asked him if he was going to have a primary for borough president, and he said, 'What are you, nuts? Primaries are for *goyim.*' "



R.I.P.: *"A chapter has ended."*

And that's about how the time was passed last Monday—until Ed Koch arrived. Instantly, the press swarmed around the mayor, who seemed relieved and unburdened. "A chapter ended yesterday," said Koch, "and yesterday shouldn't affect today."

To everyone, no matter the question, Koch was jovial. "I tell you, the guy's back," says David Garth, the mayor's media adviser. "I spent three hours with him the other day, at lunch and walking the streets, and I've never seen him in better shape. He was down for a while, no doubt about it, but he's back in form. A lot of hysteria was built around Manes. Now, with Manes out of it ["out of it" has become the politicians' way of describing the dead Manes], there'll be a dampening effect. The press has been whipping people up over the scandal, but they're gonna have a harder time carrying on with Manes out of it. Somehow, for the press, I think the fun will go out of the whole thing."

"People are going to be more under control," says Dan Wolf, Koch's closest adviser. "They got their victim." "It's gonna die down now," echoes John LoCicero, the political aide. "No more big bombshells, not much more than what we've already seen or know is in the works." "Whatever the mayor was in," says Bill Rauch, Koch's press secretary, "he's out of it now." "Ed's much better since the funeral," adds Victor Botnick, another Koch aide. "The only person still saying Ed is depressed," says a city commissioner, "is Andy *Swine,* and as City Council president, Andy isn't exactly a disinterested party."

The reason Ed is up, says a close friend of the mayor's, is "a combination of factors, really. First, of course, is Donny's death. Then there's the fact that when John Martin [Koch's special corruption investigator] quit, he assured us that as far as he could determine there were no atomic bombs coming. And there's also the joint commission that the mayor and the governor have formed to formulate new ways to stop corruption. Mario's real clever, and he knows what's going on. If he thought things were going to get much hotter for Ed himself, he wouldn't have agreed to be tied into a joint committee. And then there's the [New York *Times*–WCBS-TV] poll that shows people still think the mayor is doing a good job. His approval rating, you'll notice, is not only at 66 percent, but it's ten points higher than Cuomo's."

So the inner circle is unanimous: The mayor is his old self; the scandal is cooling. And even Koch's staunchest critic, *The Village Voice,* agrees: "Donald Manes's death imposes limits on just how far up the ladder the investigations will go. Had he cooperated, Manes might have led prosecutors into city agencies as yet unmentioned in the probe, as well as tied together the mob and judicial aspects of this scandal."

But, the *Voice* is quick to add, correctly, Manes's suicide "will not derail the host of investigations already begun"—a formidable list. To name a few:

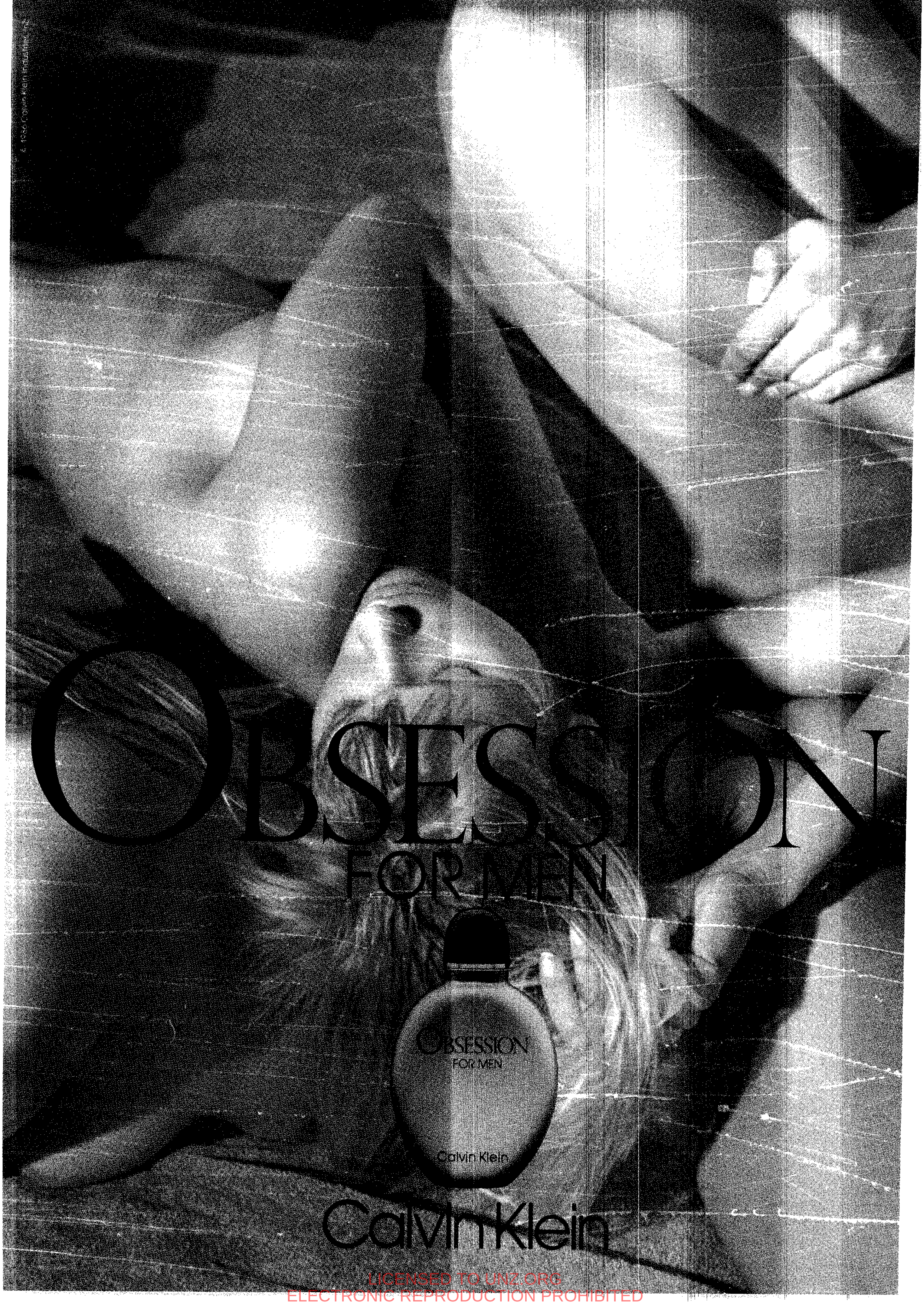
U.S. Attorneys in Manhattan and Brooklyn are looking into the activities of Bronx Democratic boss Stanley Friedman, and so is Manhattan District Attorney Bob Morgenthau. Bronx D.A. Mario Merola is investigating city towing contracts, and Queens D.A. John Santucci is looking at cable-TV and Public Development Corporation contracts. And the proposed Grand Prix racecourse in Queens is under review. Two recently departed commissioners, transportation chief Anthony Ameruso and Taxi and Limousine Commission chairman Jay Turoff, are the subject of multiple inquiries, and a former investigations commissioner, Pat McGinley, is himself under investigation. And, on top of all this, Staten Island borough president Ralph Lamberti faces a possible indictment for his role in a land deal.

KOCH: *"Yesterday shouldn't affect today."*

As the *Voice* says, Manes's departure may only be the end of Act I, but there's little doubt that at the moment, at least as far as the mayor himself is concerned, the scandal is in remission.

To gauge Koch's pulse for myself, I spoke with the mayor last week at City Hall. Since it looks to me as if the city government is still bogged down by scandal, I wanted to know if the mayor's aides were simply putting up a good front. Part of my question was answered by the mere fact that I managed to speak with the mayor alone. At the height of the scandal disclosures a few weeks back, Koch, who had rarely let a day go by without several formal and impromptu press conferences, announced that he would follow

hotographs by Don Hamerman.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Governor Cuomo's advice. "I will no longer meet with [the press] in one-on-ones, and I will meet with you *all* only once a day," said Koch. That he agreed to a one-on-one at all was telling.

IN SUM, THE MAYOR *was* UP—FEISTY AND combative and feeling no pain. When the talk began, however, Koch was careful to avoid revealing the euphoria claimed for him by his aides:

"Reporters want to tie up all the loose ends," said Koch. "And therefore, they say Manes's suicide brings an end to it. And then others say it shouldn't bring an end to it, and that it was intentional on his part to bring an end to it—on Manes's part. [Let the record show the mayor laughed at his joke.] But it doesn't square with reality. It does not and should not end the investigations.... Now only one person has been indicted so far. Maybe a handful or two handsful more will be. But that's not 'corruption that permeates the government,' as some say."

Is that why the mayor is buoyant—because, as he says, the current scandal does not approach Jimmy Walker's, "which is the analogy some use"? "It has nothing to do with it," said Koch. "If you were examined by the press every day, as I am, you'd find it upsetting how they depict you. There are people who would like me to be down and somehow overwhelmed by it. I'm not overwhelmed by it at all. You know, there's a difference between depression, or being depressed, and being saddened, which is what I am—saddened. Lots of reporters don't understand the difference. I want you to understand it."

This is the tip-off. When Ed Koch refuses to remember his own words—and in a short interview, you know it's useless arguing with him about it—the only conclusion is that the mayor really is feeling good. In fact, when the *merde* (Koch's word) was hitting the fan with depressing regularity, the mayor was depressed as hell. "I am embarrassed, chagrined, and mortified that this kind of corruption could have existed and I did not know of it," the mayor said recently. "[It is the] most disturbing, distressing situation I've faced in the eight years I've been mayor. There were times we were staring bankruptcy in the face, but I was never as depressed as I am about this situation."

As is often the case with Koch, the polls are his ultimate refuge. "Some people in the press would like to use [the scandal] as an attack on me," said Koch. "They can't.... At least it hasn't to date disturbed the relationship I have to the people in their response to me.... When I mention the polls, they say, 'Oh, he's using polls, that's defensive.' Well, I don't know how else to measure what people think I'm doing. I don't have the exact numbers. But it was huge. Something like 77 percent said, 'Koch is gonna do whatever has to be done.' And I am."

When I questioned some of the poll's other findings, the exact numbers Koch said he didn't have turned out to be close at hand after all. Without moving from his favorite leather chair, the mayor reached for a computer printout on a side table and attacked the way one of the poll's questions was worded. A vintage performance.

As a slave to public opinion, Ed Koch has few rivals. When John Martin resigned ("to save us from wasting money, because what he was finding was of little consequence," Koch says) and other investigators were dealing with the matters adequately, what was the mayor's response? "I told him I wished he wouldn't leave." Why? "Because I knew people wouldn't like it, and I was right—the New York *Times* didn't like it." What about the $750,000—the amount Martin estimated he was saving by putting himself out of business? A secondary consideration, apparently.

IN THE MAYOR'S MIND, EVERYTHING HE'S done since the scandal broke has been fair and responsible—"what I did when I found out is the important question," says Koch. I asked why the mayor hasn't urged Stanley Friedman to step down, if only to send a signal that the times are changing, and Koch said, "Has Stanley Friedman committed a criminal act? I don't know of it. Manes was accused of extortion and didn't say anything. Friedman says he hasn't done anything wrong." (Actually, Manes, through his lawyer, *did* deny any wrongdoing, and the city canceled the parking-ticket-computer contract held by a company in which Friedman is the largest stockholder—because, according to the mayor, Friedman had misrepresented both his role in the company and the status of the prototype computer.)

I wondered how Koch felt when Friedman tried to quash a subpoena requesting the Bronx Democratic organization's financial records, especially since the mayor had urged everyone to come clean and cooperate with investigators. Koch said Friedman was "entitled to pursue his legal rights." What *will* Koch do with respect to Friedman? He's announced he won't attend a Friedman fund-raiser because it has been planned as a signal of support for the embattled boss.

With the same premise in mind—the need to send a signal that corruption won't be tolerated in New York—I asked why Koch didn't fire Tony Ameruso, who had violated city regulations requiring him to live in the city and who avoided financial-disclosure requirements by keeping his investment in a parking-lot land deal to $25 below the $20,000 threshold. "What Ameruso did was despicable," said Koch. "But for me to fire him five days before he was to leave the government wouldn't have affected his pension and would have been perceived as grandstanding pettiness on my part." When I pointed out that Ameruso's pension would indeed have been reduced, if only by a small amount, had Koch fired him, and that doing so would have telegraphed the mayor's displeasure, Koch conceded the pension point but said, "I won't ruin lives just to prove how tough I am.... If I wanted to satisfy you, I could have put him in stocks, [but] I won't get into a position where I placate the press and their thirst for blood."

MEANWHILE, AS THE COMMISSIONS AND investigators pursue their inquiries and the mayor revels in his public support and swears he will take a firmer hand in running his government, Governor Cuomo—whose own administration has been accused of steering state legal work to friendly lawyers—is using the crisis to push some much-needed reforms previously rejected by the State Legislature.

One bill would change the standards for convicting a public official who takes a bribe. Under the present law, an official can be convicted only if he can actually deliver on the bribe. Cuomo's proposal would make the officeholder culpable merely for *accepting* the bribe even if he couldn't carry it out by, say, voting for a particular piece of legislation or awarding a contract.

A second reform would weaken a witness's immunity from prosecution as a result of his testimony before a grand jury. Now a witness receives automatic immunity; he cannot be prosecuted for any criminal conduct that is revealed because of his testimony. If this bill becomes law, New York will mirror the federal rules, which prohibit the automatic granting of blanket immunity.

Cuomo's third proposal would permit a defendant's conviction on the testimony of an accomplice without the corroborating independent evidence now necessary. This, too, would move New York closer to the federal system.

The governor intends to use his anti-corruption reform plan as a key plank in his re-election campaign this fall—and so the Republican-controlled State Senate has already signaled its opposition.

Politics aside, New York is way behind the rest of the nation when it comes to fighting official corruption, and if only part of what Cuomo has proposed is finally enacted, those tempted by corruption will face a harder time when they're caught and so might think twice before going over the edge. And if that happens, then the current scandal will have had some positive fallout beyond Ed Koch's promise to "watch out," and beyond the appointment of new inspectors general—so many that the rank has been debased. From now on, they ought to be called inspectors private. ■

Cityside/Eric Pooley

TO HAVE AND HAVE NOT

A Tale of Two Buildings

"THE CITY HAS DESTROYED MY INVESTMENT," says Gary Evans late one night in the kitchen of his co-op apartment at 66 Madison Avenue, near 28th Street. Evans, a 29-year-old podiatrist, is looking out his window and across a narrow courtyard to the back wall of the Prince George Hotel, at 14 East 28th. Hundreds of hotel windows look back at him, and through them he watches children running in the halls. Their shouts and rap music seem loud even inside his kitchen. Something flies out a hotel window, clangs off the fire escape, and smashes across the courtyard. "That's nothing," says Evans. "This is a quiet night."

WORLDS APART: *Gary Evans in his co-op, and children taking part in the after-school program at the nearby Prince George Hotel.*

For 75 years, 66 Madison was a wing of the Prince George Hotel. But last summer, 66 Madison became a co-op and the Prince George became New York's largest welfare hotel, paid by the city's Human Resources Administration to shelter 448 homeless families. (Together, the city, state, and federal governments spend $72 million a year to house 4,100 families in 55 city welfare hotels.)

The Prince George was the second welfare hotel to open on 28th Street between Fifth and Madison, a block housing more homeless families than does the borough of Queens. A third welfare hotel, at Madison and 27th, is next door to Evans's co-op. The result, area residents say, has been a startling rise in neighborhood crime—assaults, break-ins, vandalism, drug dealing—and a decline in property values. Evans bought his one-bedroom apartment three months before the Prince George converted, and paid the insider price of $48,000 (the outsider price was $88,000). He recently tried to sell for $75,000, but found no takers.

These are two buildings—two worlds, really—created by two well-intentioned city policies: 66 Madison is a co-op partly because the city used tax incentives to create housing. The Prince George is a welfare hotel because the city tries to shelter its homeless. But because the two populations have been asked to live cheek by jowl in a commercial neighborhood suited to neither, they are at war.

"I can't sell, I can't sublet, I can't even sleep," says Evans, whose bedroom window was shattered one night by a BB gun fired from the Prince George. "We didn't complain when there were only two welfare hotels on the block, but this is just too many people."

"Every community that has homeless facilities thinks it is being too heavily burdened," says Barbara Paley, the mayor's coordinator for homeless services. Paley says the concentration of homeless families on 28th Street "was not necessarily planned," but she won't say it's too high; the city can't reduce the Prince George population, she says, because so many families need shelter and so few hotels can be persuaded to take them in.

"We don't have the luxury of choosing between hotels or between different parts of the city," says Paley. "This is where the hotels are. It's there or the street."

"The city could find hotels elsewhere if they really tried," says Joan Ramer of Community Board 5, a district that houses 36 percent of New York City's homeless, including those in the Prince George. "But this neighborhood just hasn't screamed that loud—until now."

To persuade the hotels to take in homeless families, the city sometimes "pays prices that lead to unconscionable profits" for the owners, according to a new internal city report. At the Prince George, the rate is $53 a day—$1,590 a month—for a family of four. The hotel's gross monthly revenue is an estimated $600,000. The Prince George manager, Salvatore Tuccelli (an owner of the Martinique, on West 32nd Street, the city's second-largest welfare hotel), says the owners "put an average of over $200,000 a month into it." Tuccelli refused to comment on the Prince George's profits, or to name the hotel owners. So publicity-shy is the hotel that its security guards recently assaulted a local television-news crew filming outside. HRA says it doesn't know who owns the Prince George, but in city records the hotel is registered in care of a Manhattan lawyer named Newton W. Mandel. Mandel says he and other Prince George owners sold their shares in 1984 to two principals of Tollman-Hundley Hotels, which also owns a chain of Days Inn motels. Tollman-Hundley denied ownership and refused further comment.

When the Prince George first opened, in 1904, it was the newest addition to a distinguished commercial neighborhood: Stanford White's original Madison Square Garden was just across the street; the Metropolitan Life Insurance tower was three blocks south, on Madison Square. The hotel was known for the elaborate ceiling murals and gold-leaf scrollwork in its ballroom, and became a center of downtown literary life. But over the next 60 years, the area changed as the textile, toy, flower, and fur districts grew up around it. At night, other forms of commerce took over—drug dealers in Madison Square, hookers everywhere else. Few people lived there.

Hotel demand fell off in the seventies, and the Prince George sold its buildings along Madison Avenue. Like many in the

Photographs by Eli Reed/Magnum

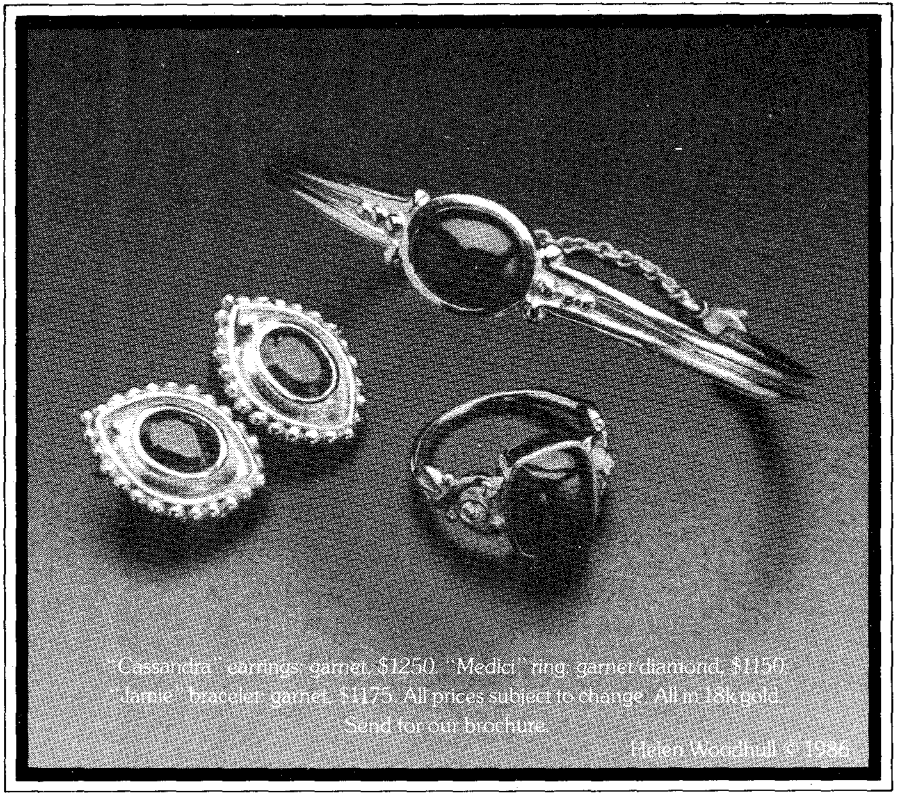
area, they were converted from commercial to residential use with the help of the city's J-51 tax-abatement program; 66 Madison was one of the first to reopen, in 1978. New buildings started going up, and the dealers were driven from Madison Square. Even the Prince George prospered again—in 1981, its owners launched a $3-million renovation.

Late in 1984, 66 Madison's tenants heard rumors that their building was going co-op and that the hotel behind them was going welfare. But HRA said it had "no immediate plans" to use the Prince George, and it promised to inform the community board if plans changed. In late April 1985, 66 Madison converted, and many insiders bought. Then, in July, HRA quietly began moving homeless families into the Prince George. The new co-op owners were left to deduce the fact from the sight of laundry hanging from the hotel's fire escapes and air conditioners being pulled from every window—amenities vanish when hotels rent to the homeless. Neighbors stopping into the hotel lobby for their Sunday *Times* discovered that the newsstand now sold disposable diapers instead. The fur buyers and foreign tourists had given way to families in desperate need of housing.

"When I said we had 'no immediate plans' for the Prince George," says Robert Jorgen of HRA, "I meant *absolutely* immediate. We had no arrangements with the hotel, but we did have a desperate need for hotel space, so I said, 'If we ever move families in there, I'll let you know.' I should have called the community board—I just didn't. I feel very badly about it, and I've apologized."

"No one wants to see so many families in the Prince George," says Alan Kleinman of the mayor's Office of SRO Housing, "but it is one of the better welfare hotels." Because it was a tourist hotel until just eight months ago, the place is in good repair: It is kept cleaner than most, and has relatively few code violations.

Most Prince George residents are quiet and law-abiding, but the ones who attract neighborhood attention are not. What the 66 Madison shareholders see and hear from their rear windows are the people who throw garbage into the courtyard and hang out on the fire escapes blasting tape decks, drinking, and raising loud hell through the night. What area residents see is the increase in crime—everyone seems to have his own tale of harassment or assault. In September, a wolf pack swept down on a young sound engineer outside his recording studio on Fifth Avenue at 28th Street, hit him with an iron bar, and left him bleeding in the street. Local shopkeepers speak of shattered storefronts, shoplifting, and robbery; some now carry guns. A Hispanic grocer on 28th Street closes shop before dark. Like many people, he says he's getting out. "My brother was



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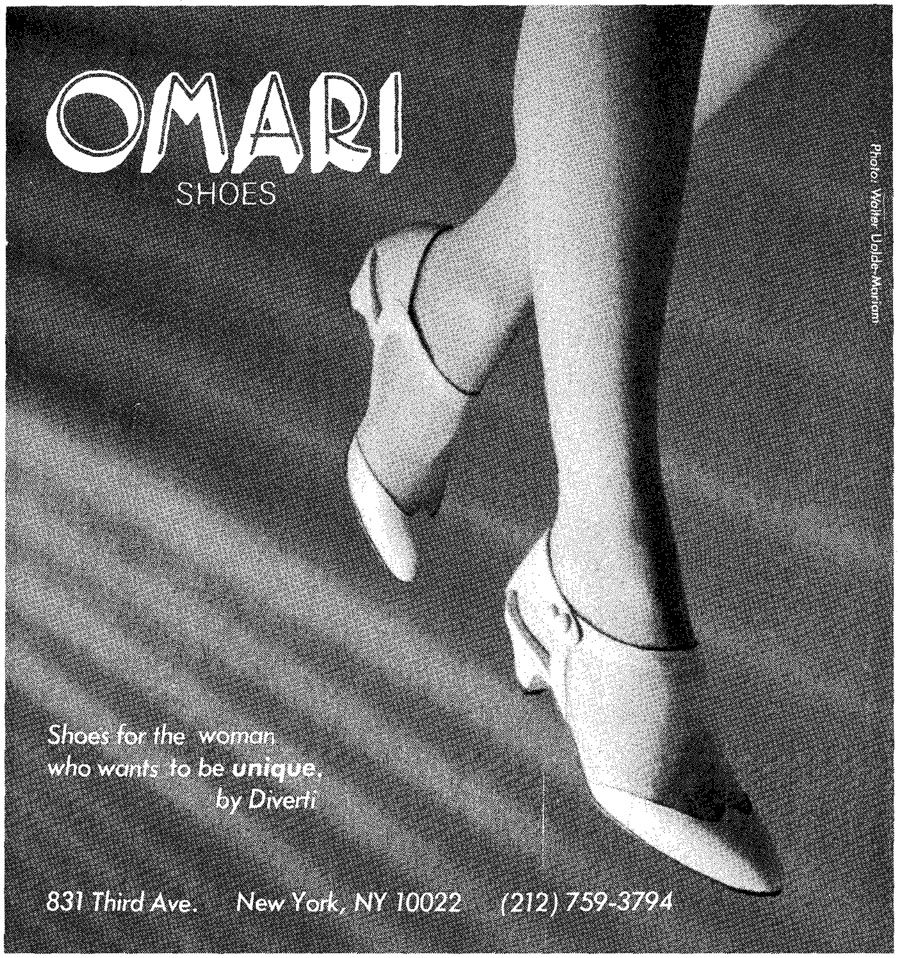

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mugged on Sixth Avenue by kids from the Martinique," says the grocer, who grew up in the area and has owned his store there since 1974. "They held a knife to his throat. A customer was mugged by kids from the Prince George. They tried to cut his finger off to get his ring. I'm leaving the neighborhood when my lease runs out. Who wants to die?"

"Looking in from the outside, this place must seem scary as hell," says David Delaney, a well-spoken man who has lived in the Prince George with his wife and three children since July. "Inside, it's worse." Above the plush Prince George lobby, with its gaudy chandeliers and carved-wood walls, ten floors hold 1,600 people—46 rooms to a floor, often four people to a room. By necessity, hallways are used as living room and playground, and it's not unusual to see three generations of a welfare family—a mother, her daughter, her daughter's children—leaning against walls, passing the time. The hotel's small criminal element—Prince George residents call them the "crack crew," after the smokable cocaine that fuels their behavior—causes most of the trouble and terrorizes the hotel people as much as the co-op people: Some single mothers are scared to leave their rooms, and others are afraid to sleep because of the hotel's frequent fires.

Eighteen fires have been set in the past six months, including one in October that gutted six rooms and killed a three-year-old boy. Since then, Delaney and other frightened tenants have organized a safety patrol to watch the halls at night, putting out garbage fires, breaking up fights, and giving young men an alternative to crack crews and wolf packs.

Seeking their own solutions, residents of 66 Madison and other area buildings have attended a half-dozen meetings with HRA, the community board, and the police. And there has been some progress: The police have assigned a foot patrolman to the block. The Prince George management has cleaned up the courtyard, hired a new security force, and increased the number of guards on each shift. HRA has assigned two "outreach people" to work with hotel kids and has given $206,000 to the Children's Aid Society for tutoring and recreation activities. The grand ballroom is now a basketball court in the afternoon, a dance hall at night.

But HRA will not give the one thing the neighborhood wants most: a pledge to reduce the Prince George population. "We can't promise that," says Stella Schindler of HRA. "We *want* to get out of the hotels, but the only thing I can say is that we are not planning any other welfare hotels in this neighborhood. If that changes, I'll let the community know."

"That," says Gary Evans, "is exactly what they said before the Prince George." ■

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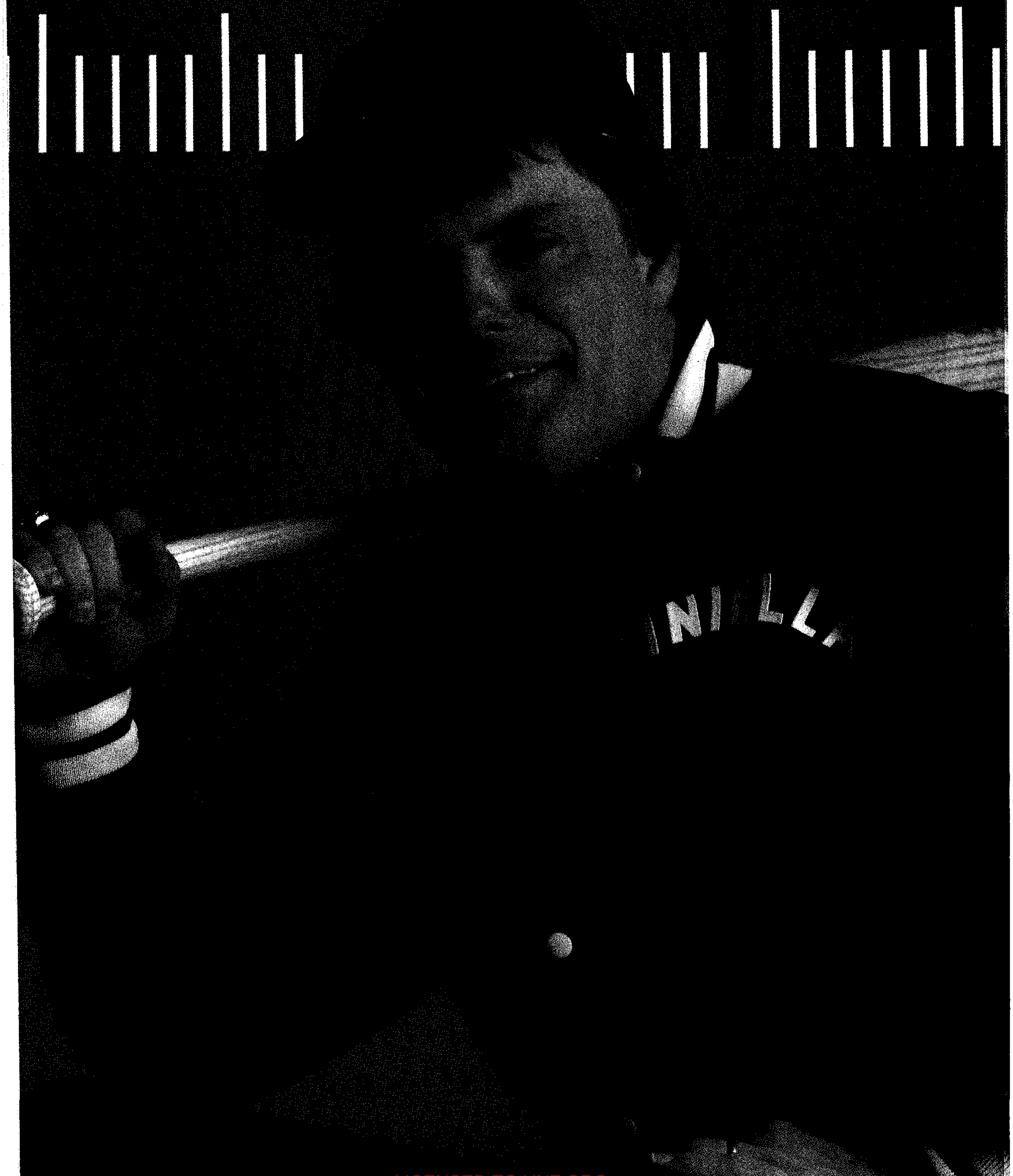

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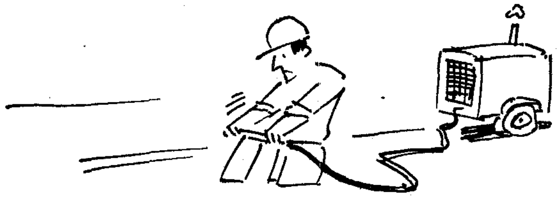


MEDIA

OOPS!

SOME OF THE MOST compelling reading in the New York *Times* these days is not on the front page, but in "Corrections," on the first page of the second section.

Since January, readers of "Corrections"—not to be confused with "Editors' Notes," on the same page—have learned that the Indonesian airline Garuda is named for the mythical bird ridden by the Hindu god Vishnu (not by some *other* god); that court papers said J. Seward Johnson Jr.'s first wife forced him to serve *her*, not her lover, breakfast in bed; and that it was cloudy, not snowing, in Freeport, the Bahamas, on March 10.

The mistakes are ascribed to everything from printing glitches to "transmission errors," to editing errors, to plain old incorrect reporting.

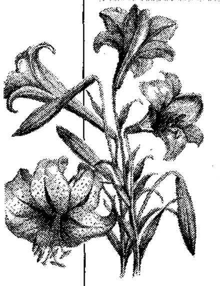
"Sometimes it takes 32 seconds to confirm that a mistake has been made and correct it, sometimes it takes six or seven days," says *Times* spokesman Leonard Harris. "But we'd rather have the correction than not."

And sometimes it takes longer. A story describing Lieutenant General Fidel V. Ramos, the new Philippine chief of staff, as a nonsmoker ran on February 24, the same day a front-page photo showed him holding a lighted cigar. It took ten days, but puzzled *Times* readers finally got the answer. Ramos *had* quit, the column said, but he took up smoking again when he led the rebellion against President Marcos.

"It happens," says Harris.

PETER BLAUNER

PRICES



HERE'S WHAT some things cost around town these days:

☐ Videotape of *Easter Parade* at Video Shack (1608 Broadway), $29.95.

☐ White cotton gloves at Henri Bendel, $22.

☐ Potted Easter lilies (four to six blooms) at Twigs (399 Bleecker Street), $35.

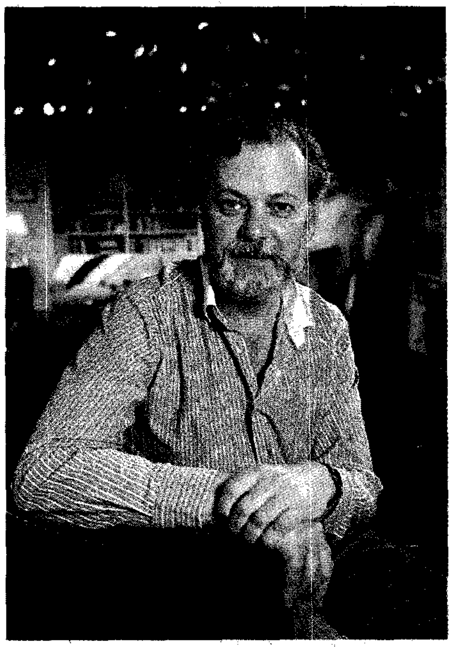
☐ Fresh rabbit at Ottomanelli & Sons (281 Bleecker Street), $2.99 a pound.

BRIEF LIVES

NO EXIT

HOLLYWOOD HAS not come calling for John Tillinger, although he is probably the busiest theater director in New York right now. He hopes the call will come soon, though, because he could use the money.

At the moment, Tillinger's work can be seen in *Corpse!* on Broadway and in A. R. Gurney Jr.'s *The Perfect Party* at Playwrights Horizons. Since December, he has also directed *It's Only a Play* and *Loot* at the Manhattan Theatre Club, with *Loot* set to open April 7 on Broadway.



Tillinger: "Just sort of a mistake."

"Since *Loot*," says Tillinger, "everybody from the Coast is interested in every member of the cast." But not in the director. Does that mean that the days are over when directors like Mike Nichols could move easily from stage to screen? Probably. But it also means that, at 46, Tillinger is a rarity—an artist who does not, the moment he wins a scintilla of praise, get swept off to the West Coast to take meetings. "I know [*Elephant Man* director] Jack Hofsiss, when he got the Tony, was pursued very strongly," Tillinger says. "[*Orphans* director] Gary Sinise, too."

But Tillinger, whose British accent is so convincing that he has to volunteer he's American, says his directing career is "just sort of a mistake." He was an actor for more than twenty years. But acting never quite paid the bills, so in 1974, when his wife (they have since divorced) was pregnant with their second child, he accepted an offer from Long Wharf Theatre artistic director Arvin Brown to switch from acting at the New Haven theater to being its literary manager, selecting scripts.

Six years later, when Tillinger was 40, Brown decided to direct the Long Wharf's *American Buffalo*, with Al Pacino. That left Tillinger directing the theater's second show, *Solomon's Child*, which later landed on Broadway.

"I never thought of my career in terms of directing at all," Tillinger says. Yet his talent was clear from the start—in an Off Broadway production of Joe Orton's *Entertaining Mr. Sloane* in 1982 and in *Serenading Louie* two years later.

Tillinger's successes haven't meant more income, though. His production of Terrence McNally's *The Lisbon Traviata* last fall netted him less than $75 a week; he makes even less from *Corpse!* because he has waived all royalty payments to keep the show open.

But Tillinger isn't complaining. And although he says he'd love it if Hollywood called, the odds are he'd be too busy directing another play to answer the phone.

DAVID BLUM

Photograph by John S. Abbott. Illustrations: top, Guy Billout; left, Bettmann Archive.

SOUNDS

Neville-izing New York

The Nevilles—Charles, Aaron, Cyril, and Art.

SWEAT-SOAKED AND smiling, the Neville Brothers are ready to play some more. It's a few hours before dawn on a December morning at the Ritz, and the hottest New Orleans band of the 1980s has just served up four hours of American-roots music—second-line rhythms dancing around a jagged funk beat, with four-part harmonies, jazz sax and rock guitar twisting overtop. Aaron Neville, 45, black fedora pulled low over his ironic, tattooed face, raises his cowbell. Charles, 47, tugs at his skullcap and straps on his horn. Cyril, 37, looks across his congas to Art, the 48-year-old keyboard man, and they torch up "Fire on the Bayou," the wild piece of syncopated slink they wrote when they were the Meters, New Orleans's hottest band of the 1970s. "This is for everyone from New Orleans who ain't been home in a long time," says Cyril.

It isn't hard to tell who he's talking about. These days, the Neville Brothers seem to play New York as often as New Orleans (they're at the Ritz this Saturday night). The influential 30-year veterans—their sound shows up in songs by the Rolling Stones, Kool and the Gang, even the Clash—are making Manhattan a Crescent City colony. "New York," says Charles with a sly grin, "has been *Neville-ized.*"

Now the band is trying for national recognition without compromising its music or turning into a cartoon. In the Nevilles' corner: new management under rock impresario Bill Graham, new songs, and, Graham's people promise, a new record label "any day now."

Through the sixties and much of the seventies, they worked separately, and—because of poor management and dark record-company dealings—it wasn't until 1981 that they all made a living from music. In 1966, when Aaron's "Tell It Like It Is" hit number one on the national soul charts, he was a truck-driver and longshoreman. (The only gold record he got was painted that way by a friend.) In the Meters, the legendary session band, Art and Cyril made groove music that led straight to seventies funk, but they never made money. Charles played sax in a dozen soul-circuit R&B bands, moved to New York to play jazz and "push racks in the garment center," went home, and did time for pot possession. In 1976, he joined his brothers in backing up their uncle, Big Chief Jolly of the Wild Tchoupitoulas (a hoodoo tribe of "Mardi Gras Indians"), on a record that's now a cult favorite. It was the brothers' first time playing together since childhood, "and we knew it *had to be.*"

By 1981, the second Nevilles album was being called the year's best by the Rolling Stones, but it didn't sell and the label dropped them. In 1982, they made a live album—*Neville-ization,* released in 1984 on a tiny label because the majors wouldn't touch it. No one could find it. "One day," says Charles, "I want to go into a store and find some Neville Brothers. That would be some sweet success."

Now they've got a chance to do just that, and they're playing 200 nights a year to make it happen. "It's been a long road," says Aaron, "but I guess it all just make you stronger." He lays down his deep laugh. "Sure give you something to sing about, though. Gotta go—keep it cool now." And the Nevilles are off to the next show.

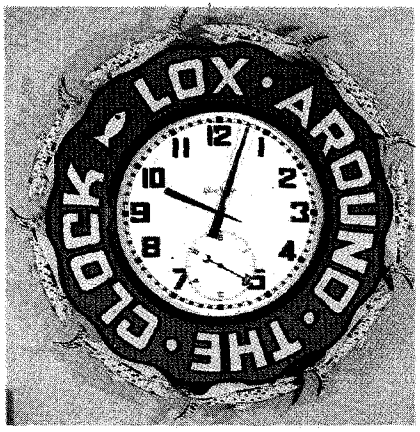
ERIC POOLEY

CHOW

Lox of Luck

FIRST THERE WAS THE designer diner. Now there's the dramatic deli. The entrance to Lox Around the Clock, which opened a fortnight ago at Sixth Avenue and 21st Street, is at center stage, opposite Lox's logo—nine Plexiglas salmon spinning around a large clock, while other lox "leap" behind the bottles at the bar. At stage right, there's an antique table and some Provençal wall panels, presumably for those who want Mama Sylvia's chopped liver in a French-country deli (Sylvia Newburger, former cook at the B & H Dairy, cooks part-time here). The ceiling's in bad shape, but it's supposed to be: First it was specially built, then it was carefully cracked.

All of this is fun theater, the latest of designer Sam Lopata's stage-set restaurants (Batons and Pig Heaven are others). Sandwiches are named not after celebrities but after clubs (the Kamikaze, $7.50, has corned beef, pastrami, and chopped liver; the Palladium, $6.95, has salami and smoked cheese).



Circling salmon at Lox Around the Clock.

Everyone should feel at home at Lox, say owners Larry Panish (he also owns the Moondance Diner) and Dan Rudolph (a former B & H Dairy owner). That's because, despite the theatrics, the menu is full of sincere deli foods—matzo-ball soup ($2.75), potato pancakes ($5.95), pastrami on rye ($5.95), and, of course, lots of lox ($6.25 to $9.50). Lox Around the Clock is open all day and night from Thursday through Sunday, other days from 10:30 A.M. until 4 A.M.

BARBARA COSTIKYAN

Photographs: top, Michael Jang; bottom, Erica Lansner.

SKY WATCH

The High and the Mighty

For those who think a falcon is a statue in a Humphrey Bogart movie, this is the time to gaze skyward: Now is when falcons, hawks, and other birds of prey should be flying over Gotham as they make the spring migration north.

A few might even stick around. During the warmer months, the city is home to a handful of peregrine falcons and kestrels, also known as sparrow hawks. The peregrines have taken a shine to the abutments of the Verrazano Narrows and Throgs Neck bridges. In fact, last week state conservation officers had to rescue a peregrine from the Throgs Neck Bridge, where his wing had got tangled in roping.

One of Meng's peregrines.

In the wild, these birds don't build nests, but breed on rock ledges. "The bridges are the modern version of cliffs," says Dr. Heinz Meng, a falconer-ornithologist and professor of biology at SUNY New Paltz. Meng's wife, Elizabeth, has spotted kestrels at Columbia University's Teachers College, where she teaches science education. "They were nesting in the cupola of a building," she recalls.

Meng's own birds—he keeps nine falcons and one Harris's hawk, all born and bred in captivity, at home in New Paltz—get around. Prince Albert, a peregrine, has appeared on the David Letterman show and has visited the Dalton School. And Harry, the Harris's hawk, performed in a New York City Opera production of *Der Freischütz* a few years ago. In New Paltz, Meng's birds can be found circling above the open countryside—he takes them flying the way others take their dogs for walks.

"When I bring them to New York City," Meng says, "people ask, 'Why not let *them* solve the pigeon problem?' I tell them that the average falcon would consume only one pigeon a day. After all, they won't kill off their steady diet."

LYNNE AMES

OVERHEARD

On the bus recently, a father was telling a friend about his child's nursery-school interview.

"It was a group interview in a classroom," he related. "Then they put out a snack. One by one, the kids walked up, took juice and a cookie, then returned to their seats.

"Suddenly, we all held our breath. One little boy had taken *two* cookies. My first thought was 'How anti-social.' My second thought was 'I'm glad it wasn't *my* son,'" the father confided.

"That boy will never get into *that* school," the father's friend interjected.

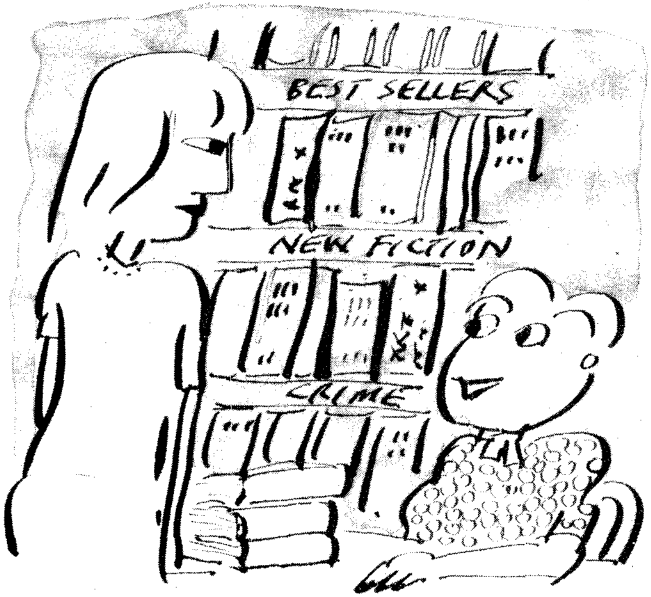
"But wait!" the father continued. "The boy then offered one of the cookies to the kid in the next seat!"

"The kid's definitely in," his friend said.

Then, as the men started to get off the bus, the father added, "I only wish my son had thought of doing that."

KAREN R. CACCAVO

PEN & PENCIL



" 'Aerobics' comes under 'Performing Arts,' but the complete workouts are under 'Philosophy.' "

ANTHONY HADEN-GUEST

The Latest Place

L.A. TELEX

It's half a dozen miles to the wrong side of Spago, on the outskirts of downtown Los Angeles. The attraction is Helena's, a year-old stucco restaurant that has been pulling in folks who try to spend their whole lives west of La Cienega Boulevard.

Helena is Helena Kallianiotes, the sour hitchhiker in *Five Easy Pieces* and a longtime pal of Jack Nicholson's. Jack has bestowed his blessing—and many say his money—on the town's newest "in" spot, where Helena usually screens guests at the door, deciding who can dine in the enclosed patio and who must wait in the bar area.

"The food's okay, I guess, but I doubt they do much of their business in dinners," says a rock-and-roll manager who showed up on a night when guests included Robert De Niro, Harry Dean Stanton, Sean Penn, and Rosanna Arquette. The place crawls, particularly on Friday nights, with young studio executives.

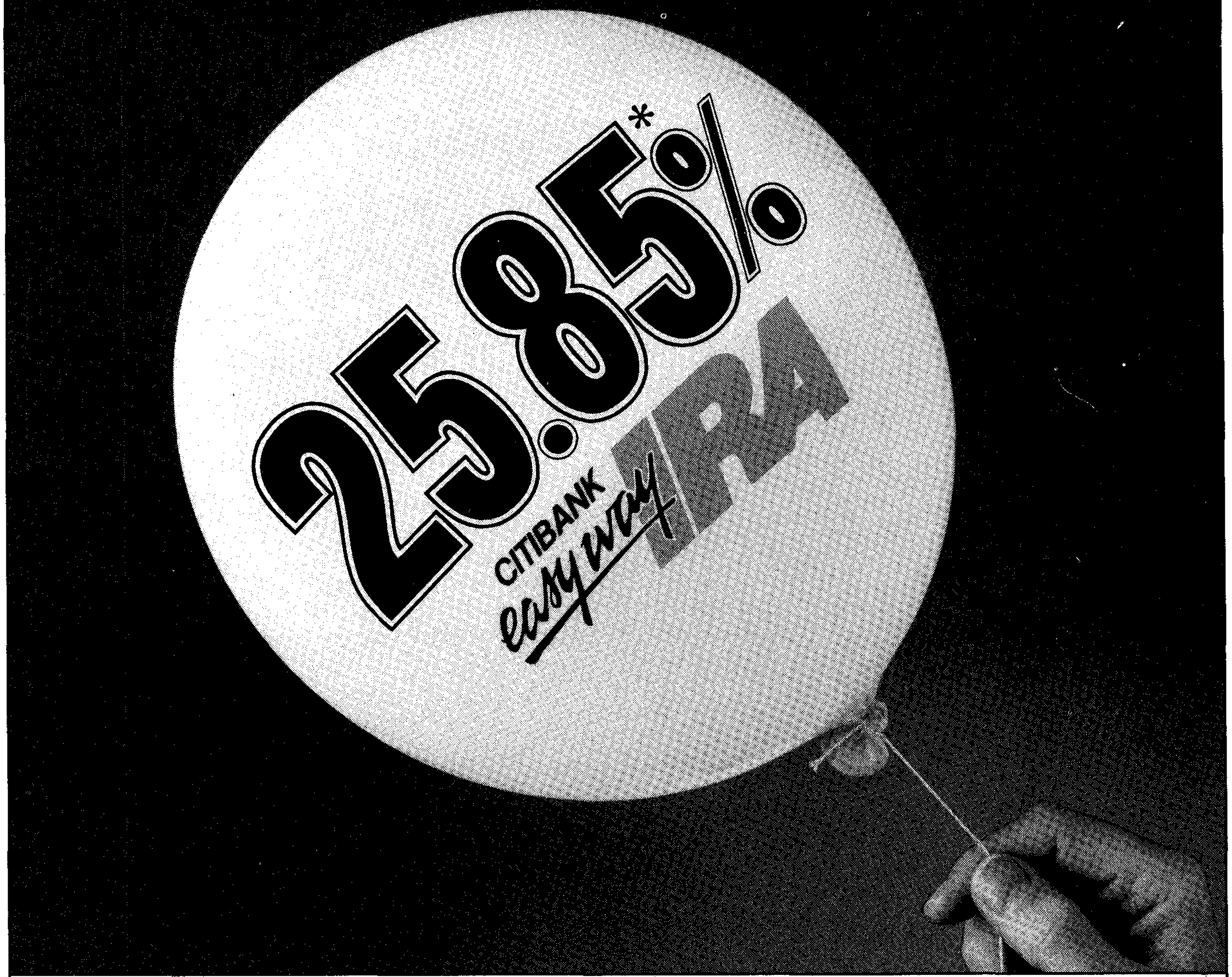
Naturally, Helena's—at 2735 West Temple Street—is private, unlisted, unadvertised, and stubbornly unobtrusive. When "Carolyn Foster"—widely assumed to be a pseudonym for Hollywood producer Lynda Obst—wrote a *California* magazine piece explaining, in copious footnotes, the intricacies of Hollywood lunches, her mention of Helena's said, "Many people have made me promise not to write this footnote." A restaurant critic bowed to pressure from the member who took her there, and killed her review.

Nicholson decided against throwing a post-Oscar bash at Helena's this week (too confusing to organize). Still, don't bet against his winding up there. But don't bet on finding many traditionalists there, either. "I'd rather go to Pink's," grumbles one producer. "The food's better."

STEVE POND

Photograph by Heinz Men

DID YOU GET YOUR HANDS ON RETURNS LIKE THIS LAST YEAR?



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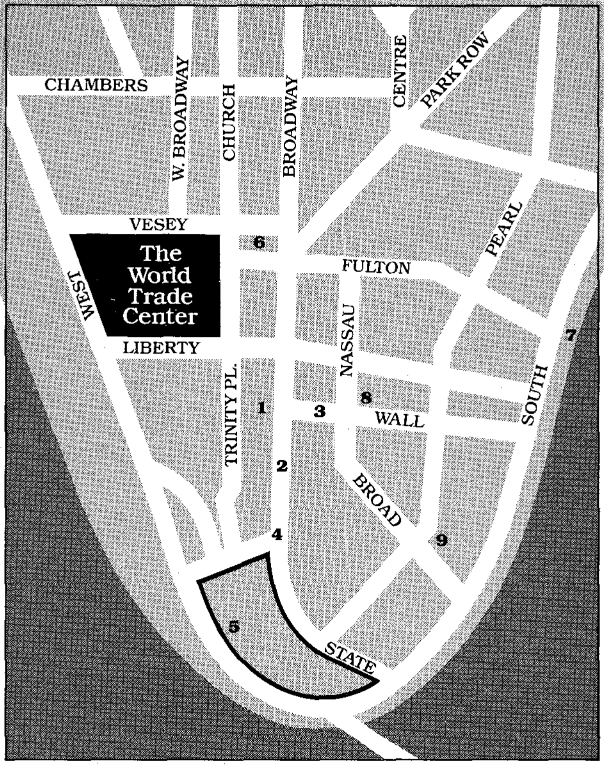
2501

YOUR OWN WALKING TOUR OF NEW YORK'S BEGINNINGS BEGINS AT THE WORLD TRADE CENTER.



Stand at the Deck at the World Trade Center and you can see where Nieuw Amsterdam's first arrivals came ashore. In fact, a walking tour of our neighborhood is a fabulous *history* lesson for you and the kids. A 3-state observation deck view from a quarter mile up is the most breathtaking *geography* lesson you ever had. (What's more you can have some of the best *gastronomy* lessons anywhere in the city in our 22 great restaurants and gourmet snack spots including, of course, the world-famous Windows on the World.)

1. Trinity Church. Visit the famous graveyard of one of the city's oldest churches, where many of our nation's heroes are buried: Alexander Hamilton, Robert Fulton, Commander James Lawrence ("Don't give up the ship"). The church's museum houses everything from 17th century birth records to old sermons.

2. Broadway. "Breetweg" to the Dutch, it's an avenue of history. No. 1 was Washington's HQ. During the British occupation, the Benedict Arnold betrayal plot was hatched here. In fact, Arnold lived at No. 3. No. 39 is the site of the Washington's second presidential mansion.

3. Wall Street. You may know how this street—Nieuw Amsterdam's northern border—got its name. But not many people know the wooden wall which Peter Stuyvesant put up for protection against the Indians didn't do its job very well. The Indians took the planks for firewood.

4. Bowling Green Park. Where the first European settlers built their houses. Where Peter Minuit purchased Manhattan. Where the settlers played "bowls." Where 150 years later America's first protest against British oppression took place. The park fence is an 18th century original.

5. Battery Park & Castle Clinton. Battery Park is named for the gun batteries that protected the Dutch city from invasion (unsuccessfully). Peter Stuyvesant lived at the site. The Castle, once an island fortress, later became the new world's show biz capital, where P.T. Barnum introduced Jenny Lind. Where Morse demonstrated his new-fangled telegraph. Where Ellis Island's forerunner welcomed 7 million new Americans.

6. St. Paul's Chapel. Manhattan's oldest surviving church, a block from the World Trade Center, is the perfect spot to begin touring New York's beginnings. When New York was the country's capital, George Washington worshipped here regularly. His pew is marked.

7. South Street Seaport. During the great age of sail they called this the Street of Ships and you could see masts all the way down to the Battery. Partially restored, the area is now a model of the early 1800's, with tall ships, food stalls, shops and fine restaurants.

8. Federal Hall. Site of the first Capitol of the U.S., where George Washington took his oath of office. Congress met here for the first time in 1789 and adopted the Bill of Rights in the hall of the original building. Much earlier it was the site of the City Hall and the Zenger trial which established press freedom in the colonies.

9. Fraunces Tavern. Refurbished and looking much as it did in the late 18th century, it's a museum upstairs, a busy restaurant below. Washington toasted a farewell to his officers here and the predecessors of the Continental Congress met here. (Proprietor Fraunces had been Washington's servant.)

The Deck: 9:30-9:30 every day. $2.95 adults. $1.50 children and senior citizens. For information on the Observation Deck at the World Trade Center call: (212) 466-7377.

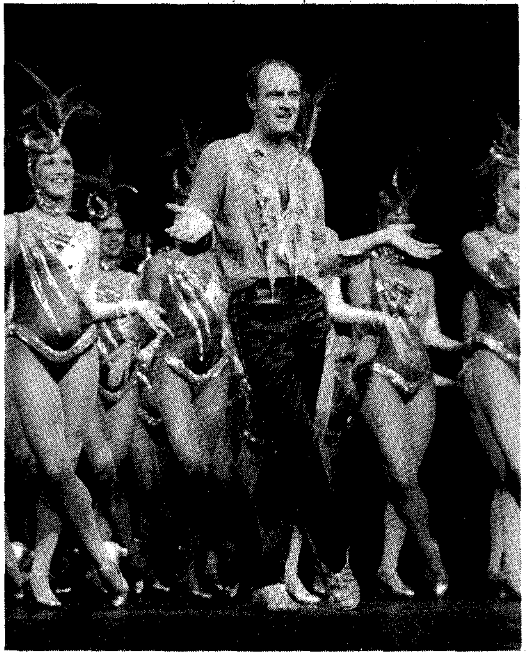
NEW YORK BEGINS AT THE WORLD TRADE CENTER

THE PORT AUTHORITY OF NY & NJ

RUTH RECOMMENDS

BY RUTH GILBERT

Dance Theatre of Harlem presents a "Harlem Homecoming Season," dedicated to the memory of Dr. Martin Luther King Jr., March 25 through April 6 at City College's Aaron Davis Hall.

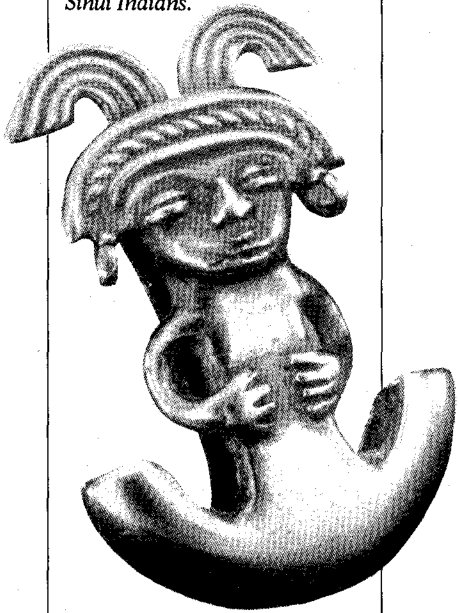


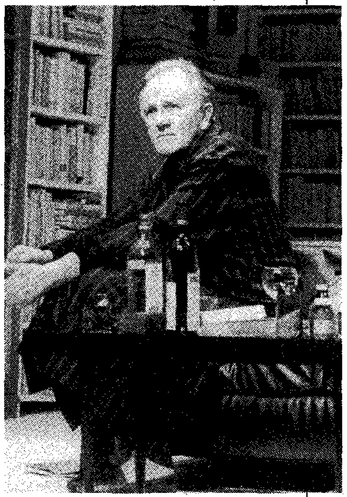
PETER ALLEN AND THE ROCKETTES

He sings, he plays the piano, he composes, and he joins the Rockettes' kick line in an all-new show. Radio City Music Hall is host to this superstar March 29 through April 6.

'FOREVER GOLD'

The American Museum of Natural History's new permanent exhibit is about the mystique of gold and its uses. Below is a 500-year-old Colombian pendant, still radiant, made by the Sinui Indians.



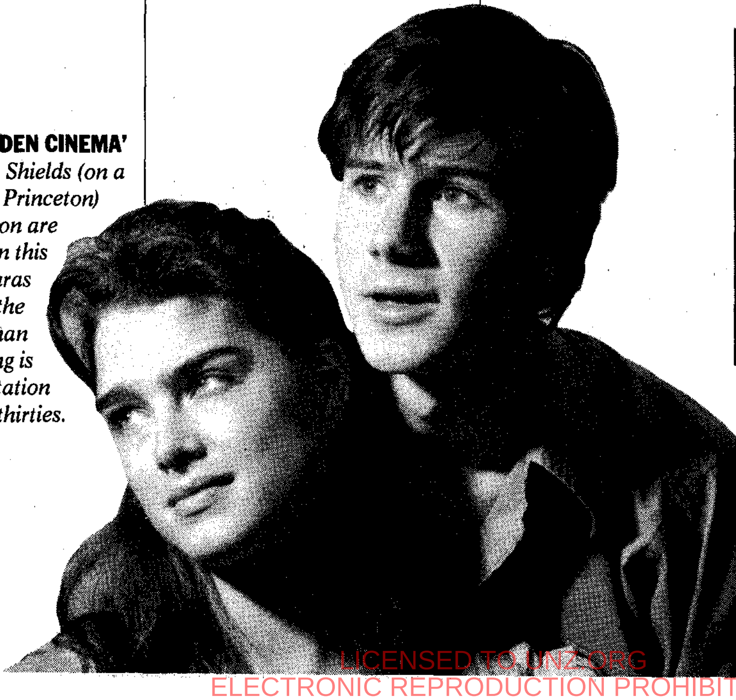


'LARGO DESOLATO'

Josef Sommer (above) and Joseph Wiseman star in Vaclav Havel's play about a philosopher facing capture by secret police. It opens March 25 at the Public's LuEsther Hall.

'THE EDEN CINEMA'

Brooke Shields (on a break from Princeton) and Josh Hamilton are brother and sister in this Marguerite Duras drama now at the Harold Clurman Theater. The setting is an Indochina plantation in the early thirties.



'SO LONG ON LONELY STREET'

Stephen Root (left) and Ray Dooley join other eager relatives for the settling of a spinster aunt's estate. Sandra Deer's play has gotten rave out-of-town reviews, and starts previews March 28 at the Jack Lawrence Theatre.

top right, Martha Swope; bottom left, Henry Grossman; bottom right, Michael Romanos.

NEW YORK

What Would FREUD

THINK ?

THE UPROAR IN THE SHRINE OF PSYCHOANALYSIS

BY DINITIA SMITH

THE ANALYSTS ARE HAVING AN ARGUMENT. IT'S THE semi-monthly scientific meeting of the New York Psychoanalytic Society, the country's oldest, one of the biggest, and, in the eyes of many, the most prestigious training ground for psychoanalysis. In the old days, the speakers at these functions wore black tie, and even tonight is dressy—the women in furs, the men in dark suits. "The New York," as it's called, is the only psychoanalytic society to have a hat-check man at the door. The auditorium, as usual, is packed. In the front of the room sit the analysts from the New York. In the back, analysts from other institutes are mixed in with psychoanalytic groupies—the laypeople fascinated with analysis.

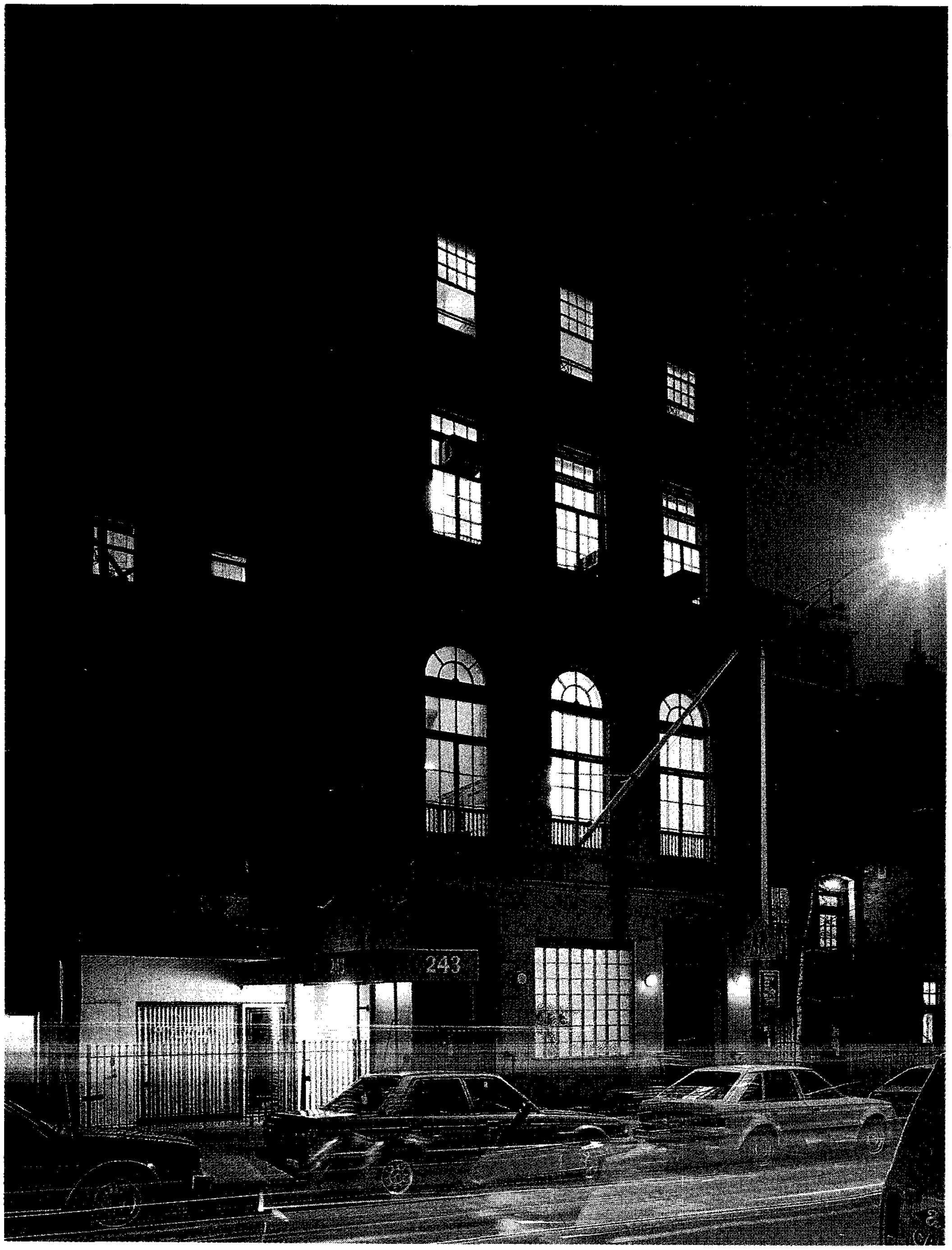
Tonight the argument is about psychoanalysis and art, and the guest speaker is Donald Kaplan, a psychologist and analyst—*not* from the New York. Up on the podium, the moderator is, fittingly, completely hidden behind a giant desk lamp. (In classical analysis, the analyst is somewhat anonymous.) Words float down from the platform—"God as a transference figure or a wholly other object"; "Lacan's supreme irrelevance." A few laughs greet this reference to the late French analyst, a rather trendy figure who suggested that the 50-minute hour might be reduced to 5. Some of the laypeople look baffled, but the analysts are following all this with the rapt attention of the crowd at the Duran-Hagler fight.

Two analysts get up to rebut the main speaker. There are words about "the paper Don Kaplan *should* have written." The rebuttals get rather sharp. Kaplan is taking a beating.

Finally, to relieve the tension, Kaplan tells a story. It's the one about the ant and the elephant who fall in love. After a night of ecstasy, the elephant drops dead, leaving the ant to dig his grave. Kaplan likens his speech to the plight of the ant. "For one night of passion," he says, "I will have to dig my grave for the rest of my life."

The analysts love it—Freud, after all, was a great fan of jokes—and they go off into the night smiling.

Overall, though, there is precious little laughter ringing through the four-story building on East 82nd Street that



The New York Psychoanalytic Institute, at 247 East 82nd Street.

The institute has often been rocked by infighting, but the issues were usually ideological—questions about the nature of the psyche, for example. Recently, that's changed. The current dispute is about power, and at times the arguments have turned personal.

houses the New York Psychoanalytic Society. These are dark times for psychoanalysis, and darker still for the society and its educational arm, the New York Psychoanalytic Institute.

For one thing, psychiatry is being dominated by drug treatment—psychopharmacology—with its promise of quicker, surer relief. For another, more and more people are calling hemselves therapists, bringing a variety of claims and cures to he competition for patients. In a world where the quick fix reigns, the slow, rigorous, often expensive process of psychoanalysis seems to have little place. "We're victims of history," ays the institute's president, Dr. George Gross.

History alone can't explain the troubles that have beset the nstitute. The school has often been rocked by infighting, but n the past, the issues were largely ideological—arguments bout the nature of the psyche or the proper methods of analyis. Recently, that's changed. The current dispute, basically, is bout power, and at times the arguments have turned personl. Members complain of a "climate of intimidation" and of rule by dictatorial oligarchy." "The leaders, out of their own anxiety, have passed on the mantle of authority to yes-people, rather than to individuals of greater stature," charges Dr. Kenneth Calder, a past president of the institute. Three years ago, the factionalism got so bad that the American Psychoanalytic Association—the accrediting organization for orthodox psychoanalytic schools—took the institute to task, sending a new wave of anxiety through the school.

In a way, the dispute has opened up the institute, offering a rare glimpse inside a shrine of analysis. Throughout their careers, many of the 294 member analysts spend hours there, training, studying, talking, arguing. The institute becomes the focus not only of their work but also of their friendships. Some are married to each other. At times, the battling has taken on the character of an epic family feud. "I'm kept awake all night long, there's so much tension," says Dr. Jay Shorr, the chairman of the institute's faculty.

The crisis comes at a time when the institute is facing major financial problems. What's more, the school is under siege from the outside, caught in a suit by a group of psychologists

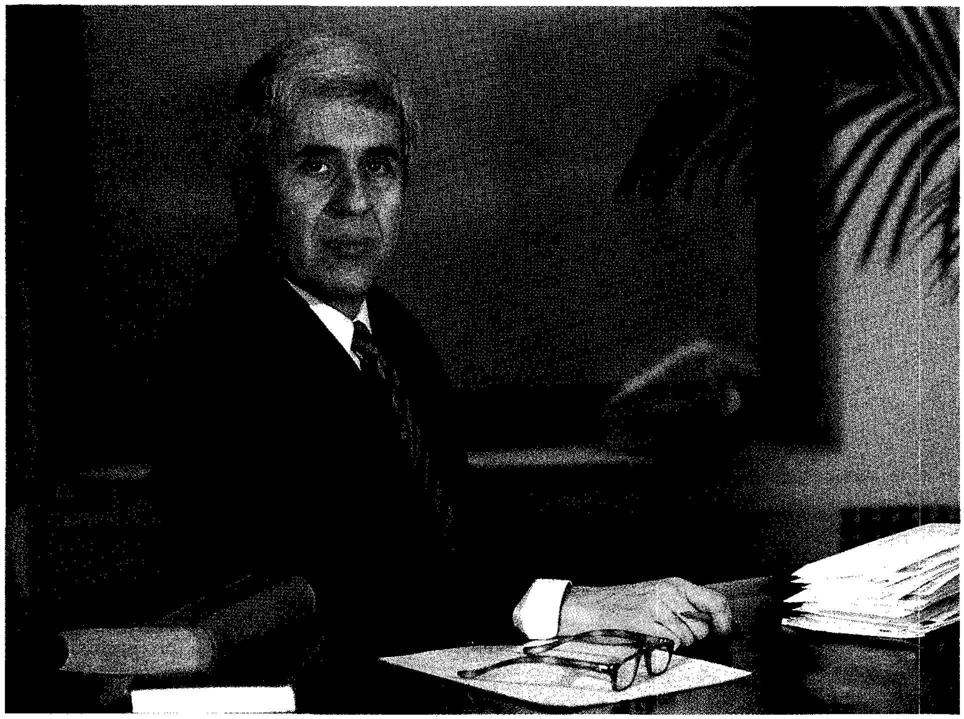
hotograph by Peter Mauss/ESTO.

IN A WORLD WHERE THE QUICK FIX REIGNS, ANALYSIS SEEMS TO BE OCCUPYING A DIMINISHING PLACE.

who are challenging the institute's policy of admitting mostly medical doctors for training. The suit is believed to be the first legal test in this country of one of the fundamental questions of psychoanalysis: Who should be an analyst? If the psychologists win, the damages could be substantial.

"The situation is precarious," says Dr. Robert Scharf, the institute's treasurer. "The institute is endangered. If something isn't done, there will be serious damage to psychoanalysis as a whole, because we're not just one of the biggest institutes, we're also one of the leaders in terms of research and teaching."

Lately, there's been an effort at reconciliation, an attempt to heal the wounds of an organization that is itself devoted to healing. The process, however, is slow, and there's frustration that the anger has persisted. "Psychoanalysis can't change a lot of things," concedes Calder.



Contact Press Images

Gross in his Park Avenue apartment.

Dr. George Gross, the institute's president, has frequently sided with the critics. "I hate injustice," he insists. "I hate elitism that isn't earned."

THE NEW YORK PSYCHOANALYTIC SOCIETY WAS founded in 1911 by a group of Freud's followers led by Dr. A. A. Brill, the first translator of Freud's work into English. The purpose was to advance the cause of psychoanalysis, and over the years, the society has been a regular sponsor of lectures and scientific meetings. In 1931, the society started the New York Psychoanalytic Institute, a postgraduate school of Freudian theory for psychiatrists. The training is rigorous and expensive, in time as well as money. Yearly fees range from $1,000 to $2,500, but the candidates (as students are called) also have to pay for their own analysis, which can cost up to $500 a week. The candidates attend classes two or three nights a week at the society building. (Most of them finished their medical training long ago, and many have established themselves as psychiatrists.) They also work with patients from the institute's treatment center, where the public can get analysis for a nominal fee. The teaching is done by training analysts on the institute's faculty, who supervise the candidates' work.

A candidate's analysis—also by a training analyst at the institute—is probably the most important part of the education. "The self is the primary instrument of analysis," says Dr. Shepard Kantor, a recent graduate. "To view your patients in an unbiased way, you *have* to be aware of your own biases and conflicts." When the candidates are finally graduated—the average training time is six years, and one candidate took fourteen years—they become members of the society, which acts as an alumni group for the institute.

From the beginning, psychoanalysis has been marked by dissension. (Freud himself had fierce fights and painful fallings-out with friends.) One historian, Dr. Reuben Fine, calls the history of analysis a mixture of "growth on the one hand, fratricide on the other." In recent years, there have been disputes at institutes in Los Angeles, Boston, Detroit, and Washington. Scholarly papers have been written about the problem.

In the old days, most of the disputes were ideological. In New York in the 1930s, German and Viennese analysts—refugees from the political upheavals in Europe—began to take control of the New York Psychoanalytic Institute. Many of these analysts were more Freudian than Freud was. After a while, the institute's education committee—the seat of power—became, in the eyes of its critics, a kind of Star Chamber picking over members' views for orthodoxy. In 1941, the education committee clashed with Karen Horney, Clara Thompson, and Sandor Rado, who were beginning to modify some of Freud' theories. "The culturalists," as they were called, emphasized the idea that the human psyche was not just the closed system envisioned by orthodox Freudians, in which the ego, the id and the superego warred for dominance. Rather, they argued the psyche was influenced by the culture. Horney and Thompson, in particular, objected to Freud's ideas about women. Penis envy was not innate in the female, Horney argued; it cam about because society prefers *men*.

The dispute between the "culturalists" and the education committee peaked at a meeting in 1941, when Thompso and Horney stormed out and, after a few drinks at a bar marched down the street, singing, "Let my people go!" Later Horney co-founded the Karen Horney Clinic, Thompson co-founded the William Alanson White Institute, and Rado co-founded the Columbia University psychoanalytic center.

Despite these battles, the New York Psychoanalytic Institut

PHOTOGRAPHED BY ALON REININGER

retained its dominance. During the fifties and sixties, everybody who was anybody was analyzed by someone from the New York. *New Yorker* writer Lillian Ross wrote a popular satire of analysis, *Vertical and Horizontal,* featuring the fictive doctors Blauberman and Sailboat Seltzer. The scholars at the institute made up a pantheon of the greatest names in psychoanalysis—Heinz Hartmann, Ernst Kris, Margaret Mahler, Bertram Lewin, Edith Jacobson, Charles Brenner, Charles Fisher, Jacob Arlow, Leo Stone. The institute built up the biggest psychoanalytic library in the world, open to everyone. Enshrined there were many of Freud's papers, including some of his bills to patients. (Freud said it was quite all right to charge a healthy fee.) And the institute's graduates ruled like kings over the departments of psychiatry in the major hospitals of the city.

The analysts in those days moved with a certain ease of self-confidence. They could even laugh at themselves. In 1961, when the society had its fiftieth birthday, the members threw a big party at the Pierre. In planning their song-and-dance revue, they came up with song titles like "Don't Take the Lid Off My Id," "Come to Me, My Symbiotic Baby," and "You Can't Eat Your Mother and Have Her, Too." That snowy night, the analysts sang from the stage of the Pierre:

Our silences and nods
should be very much like God's.
Our couch should never squeak.
We should be learned
as well as wise,
With high IQs and
with piercing eyes.

Even today, "the New York Psychoanalytic sets the standard by which all other institutes measure themselves," says Dr. Roger Brunswick, a psychiatrist who is not an analyst. "There's a lot of envy and jealousy, but it's still the most prestigious place, the one where most people want to go."

"To give a paper at the New York Psychoanalytic is like giving the commencement address at Harvard," says Dr. Edward Joseph, president of the American Psychoanalytic Association and a graduate of the institute.

Calder in his East 78th Street office.

"The leaders, out of their own anxiety, have passed on the mantle of authority to yes-people," charges Dr. Kenneth Calder, a past president.

IN THE WORLD OF PSYCHIATRY, however, the emphasis has turned to the biological bases of mental illness. There have always been questions about whether analysis is a science—instead of, say, a religion, or an art. Indeed, one psychoanalytic school, the hermeneutic, holds that it doesn't *matter* if there are no scientific proofs. What matters is that analysis *helps* people.

Changes in the culture have contributed to the decline in analysis. "The climate of the times is for short-term gratification," says Calder. Freudianism is also under attack from feminists, many of whom ridicule Freud's notions of penis envy, emale masochism, and anatomy as destiny—though many analysts think those terms are outmoded. "Freud was wrong in many ways about women," says Dr. Arlene Heyman, an anayst from the New York. "Everybody under 90 knows that."

Mental-health experts think more people than ever are seekng therapy these days (there are no hard figures), but it's clear hat fewer are going into analysis. A classical analysis usually nvolves going to the analyst four or five times a week, and the otal process can take years. That kind of care is expensive. Other treatments promise quicker results. Dr. Victor Goldin, associate director of the department of psychiatry at Beth-Israel Medical Center, says he uses psychoanalytic principles but takes a more active role than a classical analyst would. He claims he can see objective results, because all sessions are videotaped. "It takes 20 to 40 sessions," Goldin says. "Considering my own analysis took 800-plus hours at $40 an hour, that's quite a savings."

Because psychoanalysis has lost some of its prestige in scientific circles and with patients, analysis isn't attracting doctors the way it used to—though neither is psychiatry in general. The number of applications at the New York and other institutes has declined. At the New York, where class size hovers at around nine, nineteen people applied for the year 1983–84. For 1984–85, there were fifteen applicants. Typically, 25 to 30 percent of the candidates don't graduate. Other institutes permit students to limit their own analyses to three hours a week. At the New York, the rule is one hour a day, five days a week, at perhaps $100 an hour. Of course, all this costly analysis takes a candidate away from his own practice. Once the training is finished, the new analyst will probably be making less than other psychiatrists. A top analyst from the New York might make $150 an hour. But a psychiatrist treating hospitalized patients and dispensing medication can see many more patients in an hour and make at least twice as much money. A surgeon or dermatologist can make even more.

THE FIGHT AT THE NEW YORK PSYCHOANALYTIC INSTITUTE these days is basically a fight over the appointment of training analysts. There are few badges of esteem in the world of psychoanalysis; to be appointed a training analyst is one of them. Training analysts don't get paid more—in fact, they put in many hours without pay, teaching at the institute and supervising candidates' cases. But the training analysts hold the power at New York Psychoanalytic. There are 60 of them, and they

ONE ANALYST WARNS OF HIS ADVERSARY: "EVERY TIME HE CLEARS HIS THROAT, HE'S ABOUT TO BETRAY YOU."

run the major committees, they decide policy, and they do most of the teaching. In a time when fewer people are seeking psychoanalytic treatment, the title "training analyst" can bring referrals—and patients from the pool of candidates.

The decision on who should be a training analyst is made slowly and in secret. Training analysts are nominated by a faculty committee of the all-powerful education committee—the institute is always appointing committees of committees of committees. The nominations are voted on by the education committee, and that vote is then ratified by the institute's board. This system is somewhat elusive. It's difficult, after all, for one analyst to judge another's work. The signs of progress are not always concrete, and even a patient who's had a successful analysis may still be *unhappy*. (As Freud said, the goal of analysis is to release the patient from neurotic misery into the misery of the real world.) The nominating committee will often look at material that's rather old—the reports left over from the analyst's work as a student at the institute. Current cases aren't always formally reviewed.

This system has frightened some members and provoked anger and mistrust. Some complain that people are too often chosen on the basis of cronyism or favoritism. "It's all based on the parties you go to," says one unhappy member.

"There is an elitism, a self-perpetuating group that hangs together through social and professional contacts," says Dr. Isaiah Rubin, a scholarly man with a full practice, who is not a training analyst. "Merit alone is not the determining factor."

Dr. Norman Straker, an institute graduate, is a clinical associate professor at Cornell University Medical College, but he hasn't been appointed a training analyst or an assistant lecturer at the institute (the usual route to becoming a training analyst). Straker says he thinks it may be because he's in the "revisionist" camp, the group trying to change the institute.

In recent years, factions have aligned themselves. On the one hand are the establishment figures, including members of the education committee—largely training analysts. On the other are the rank and file, mostly non-training analysts, who have gained power on the institute's board of trustees. The board now includes Straker and Rubin, among other critics.

The only training analyst left on the board is Gross, the institute's president. He has often found himself aligned with the membership against the insiders. "There's a palpable feeling of exclusivity and superiority" at the institute, says Gross, who was recently limping from a ski injury. "I hate injustice. I hate class distinctions. I hate elitism that isn't earned." Gross argues that "people at the institute don't allow for differences of opinion. Differences of opinion are too easily labeled *adversarial* positions."

Another training analyst who's sided with the membership is Kenneth Calder. Sixty-seven, with ramrod posture, white hair, and green eyes, Calder is a self-described rebel, the son of a Michigan lumberjack. "The people in power have built up a terrible spirit of antagonism," says Calder, who has run for chairman of the education committee and lost. "There's no democracy."

Most of the establishment figures, the heads of the education committee and its subcommittees, would not speak on the record. They said public discourse would interfere with their relationships with their patients.

The feelings on both sides have been intense. One senior man calls his chief adversary "a *Communist*." Another complains that *his* main opponent once dated Jeane Kirkpatrick. "Watch out for him!" says yet another analyst of *his* enemy. "Every time he clears his throat, he's about to betray you."

THE ANGER CAME TO A HEAD IN 1983. IN MARCH of that year, the American Psychoanalytic Association conducted its regular seven-year review of the institute. In a preliminary report, the American criticized the institute for the fighting and factionalism. The report also recommended that the institute study other means of appointing training analysts.

The report stayed in the hands of the institute powers, but rumors of its contents leaked out. Some of the members felt vindicated. Here was the institute's own accrediting body saying there was trouble.

The institute had routinely appointed a site-visit committee to deal with the American's recommendations. The committee consisted of powerful training analysts and was headed by Dr. Jay Shorr, a gentle-mannered analyst with a practice on the East Side. Shorr insists that the report was held up because it contained "substantial errors of fact and unsubstantiated allegations."

The board of trustees—dominated by rank-and-file members—grew impatient. On January 26, 1984, it voted to allow itself to see the report. Shorr and his colleagues on the site-visit committee and on the education committee refused to go along. The dispute grew into a "fury," according to the institute's newsletter, which followed the unfolding drama. Straker argued that the delay simply heightened curiosity about the report. Dr. Arthur Root pointed out that the previous American site-visit report—which had been distributed—had con-

A dispute 45 years ago ended with the dissidents marching off singing, "Let my people go!"

Clara Thompson

Karen Horney

Sandor Radc

Photograph, center: Culver Pictures. Copy photograph, right: Photo Associates News Servic

tained 45 errors, while only 30 were alleged in this one.

Meanwhile, the site-visit committee had objected strongly and the American had rewritten the report, softening the tone and admitting it had been "mistaken" in certain areas. That revised report was given to the leaders at the institute in August 1984, and in December of that year it was finally distributed to the membership at large.

EVEN TODAY, THE INSTITUTE IS GUARDED ABOUT the final report. The education committee would let *New York* see only the last 3 of the report's 51 pages. This section praises the institute's education program, saying that "in many aspects [it] exceed[s] the high standards of the Board of Professional Standards." But even in those pages, the American warns that it is deeply concerned about the "destructive forms" and "unrelieved intensity" of the controversy at the institute.

In February 1985, another uproar broke out. For the first time in the institute's history, the board rejected a training analyst recommended by a faculty committee. The vote was closed, but soon the members began to gossip about why the man had been turned down. Some people speculated that he'd been rejected because he'd dared to come to a society meeting in a T-shirt and sneakers. Others wondered if it was because he was "too flamboyant." And some people argued that the man was perfectly qualified and that this was just a case of the board flexing its muscles.

In any case, the faculty retaliated by going on strike—or, at least, it went on what passes for a strike at a place like the institute. The faculty refused to appoint a new committee to recommend training analysts. At issue, says Shorr, was a precious principle—academic freedom.

Tempers were soothed eventually, and the strike ended, but hard feelings remain. "There are many hurt ambitions here," says Shorr sadly as he chain-smokes in his office.

Why would analysts behave like this? Behind much of the turmoil may be the fact that at New York Psychoanalytic all the candidates and graduates have been, or still are, in analysis with training analysts. (A favorite guessing game is to figure out who's in analysis with whom. One clue, members say, is visible at scientific meetings: When a member's analyst walks down the aisle, the member blushes.) At the center of the psychoanalytic process is the concept of transference. The analyst is an anonymous, neutral figure, and the patient brings ("transfers") to that figure all the old fears and loves of his childhood. The idea is that by identifying them, understanding their sources, talking about them over and over again, the patient will cease to be controlled by the emotions. In classical analysis, the analyst is an object on which to pin transferences.

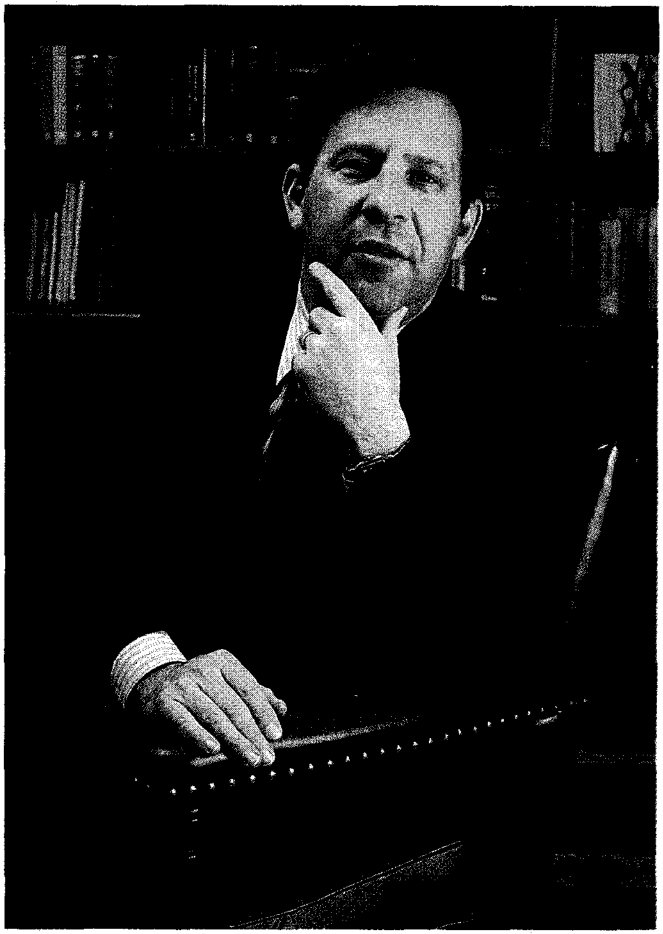
"I have colleagues who, if a patient walked in with his head completely covered in bandages, wouldn't say a word," says Francis Ianni, a lay analyst who trained at the institute. He adds that sometimes "I bite my lip" with patients.

In the late 1950s, many analysts began to question this formality. "There was once the belief that one shouldn't have pictures in one's office," says Dr. Leo Stone, a scholar on the subject of analytic austerity. "Freud had more common sense than that." Nonetheless, the atmosphere at the institute definitely reflects the psychoanalytic coolness—and some members think this style contributes to an underlying anger. "Maybe there is something in the sedentariness and extreme inhibition [of their life-style that makes analysts] more ready to fight and argue," says Stone.

Shorr blames some of the problems on "unanalyzed transferences." He adds, "Hopefully, if somebody is well analyzed, they wouldn't experience another person as scary."

But if the analysts at the institute are so busily engaged in combat, how can they analyze other people? "One can be neurotic and be a very good analyst—if he's been analyzed," says Dr. Isaiah Rubin. "Analysis is a gift; it's a knack for seeing into the way the mind works."

Another analyst explains, "For that hour in which you see a patient, you really can be objective, and be in a therapeutic alliance with the patient, helping him to get well. The rest of the time, you're just a human being—you fight and disagree, just like everyone else."



Straker in his Park Avenue office.

Even critics of the institute's management haven't wavered in their devotion to the school. "I had a wonderful training here," says Dr. Norman Straker.

ALL THIS TURMOIL HAS BEEN UNFOLDING against a background of financial distress at the institute. Shorr, for one, thinks some of the fighting is a "displacement from a piece of reality—our financial situation. We have gotten to the point that people would rather be involved in fantasy than face unpleasant realities." The reality is, indeed, unpleasant. During the first nine months of last year, the institute ran at a loss of $103,500. If that rate of spending keeps up, the institute and the society will be without funds in two and a half years. In the past, the institute has been chiefly supported by the dues—currently $650 a year—paid by society members. Suggestions that dues be increased have been rebuffed—not surprising, given the current climate.

NEW SCIENTIFIC EVIDENCE SEEMS TO SUPPORT FREUD'S THEORY OF THE EXISTENCE OF THE UNCONSCIOUS.

The institute's approach to finances has always been rather impractical. "I've been told that until a few years ago, we didn't even have a formal budget," says Shorr. "We're all very naïve about the real world; we're like children."

Whereas colleges solicit their alumni for donations and hospitals often benefit from rich patients, the analysts refuse to ask their patients or former patients for contributions. To do so, it is thought, would be an exploitation of the powerful role of the analyst in the patient's life. Since most patients who can afford analysis are well heeled, this policy effectively cuts off a good source of funds. (The occasional unsolicited donation from a former patient is not enough to keep up with the cost of staffing and maintaining the building.)

This attitude toward patients is part of the rigorous morality that dominates the institute. The two instances in which analysts married patients (they were both later deprived of their institute offices) are marveled at by analysts today. Patient confidentiality is so closely guarded that, in the luxury buildings where many analysts have their offices, the patients are routinely known to doormen only by their initials.

A number of money-making schemes have been considered. The analysts are reluctant to apply for a federal grant—that might restrict the institute's independence. At one board meeting, someone suggested that they start a fund-raising campaign targeted to the names on *The New Yorker*'s subscription list. That was abandoned as "undignified." (The list isn't available anyway.) Someone periodically proposes that they sell the building. "But to us it's like a college," says Gross. Another solution would be to become affiliated with a medical school—other institutes, for example, are located at Columbia and NYU. But there is fear that the institute's proud independence would be compromised. Still, recent negotiations with several medical schools look promising, and this seems the most likely solution to the institute's financial problems.

THE LAWSUIT IS ANOTHER MATTER. IN 1985, A group of psychologists filed a class-action suit in federal court in Manhattan against the New York Psychoanalytic; its sister institute, the Columbia; the American Psychoanalytic Association (which has 28 member institutes nationally); and the International Psycho-Analytical Association. The suit charges these groups with unreasonable restraint of trade and monopolization because of their policy of preference for medical doctors.

The question of who should be a psychoanalyst is as old as Freud—although Freud himself was quite clear on the subject. He felt strongly that psychoanalysis should not become dominated by doctors. "Psychoanalysis is not a particular branch of medicine," he wrote. "I do not see how anyone can refuse to recognize this." In other countries of the world, orthodox psychoanalytic institutes admit people for training who aren't medical doctors. These institutes are open to psychologists, scholars, social workers, and others. Only in America has analysis remained a medical specialty.

There are several possible reasons. One is that at the turn of the century, when analysis was getting started, American doctors were just beginning to gain power and respectability—unlike their counterparts in Europe, who had always had social standing. Thus, American doctors wanted to keep the healing arts under their control. Later, many analysts were Jewish refugees from Hitler's persecutions. They came to America with a young science that dealt with sex and longing and man's darkest impulses. The title of doctor was a way of conferring dignity and respectability on their enterprise. And many analysts truly believed that an alliance with medicine was crucial to the future of analysis.

Many critics, of course, have a far more mercenary explanation for the M.D. rule: By controlling the supply of providers, the doctor-analysts keep the price of analysis high.

The New York Psychoanalytic has always taken a strong line in favor of doctors. At a meeting in 1925, Dr. A. A. Brill announced that he would even break off with Freud, the master himself, over the matter. In 1927, the New York passed a formal resolution against lay analysis.

The irony is that many of the great analysts, including Anna Freud, Erich Fromm, Melanie Klein, and Ernst Kris, have not been M.D.'s. Over the years, the New York has admitted a handful of psychologists and scholars under the category of "special research students." Technically, they aren't supposed to go on to practice analysis, but most of them do. During the course of their training, they have to get a "waiver" before they can see patients. Sometimes the waivers are denied and the psychologists' training is held up.

THE SPEARHEAD OF THE SUIT AND CHIEF PLAINTIFF is Bryant Welch, a lawyer, psychologist, and psychoanalytic candidate at the University of North Carolina–Duke University Psychoanalytic Training Program. "The New York institutes are the seat of the conspiracy," says Welch. "They have been particularly influential in enforcing this policy."

Psychologists have turned to other institutes for training in analysis, but the plaintiffs say they want training at the *orthodox* institutes. They are asking for admission and for damages. (The institute carries only $1 million in liability insurance.) What's at stake here, says the lawyer for the psychologists, Clifford Stromberg, is "the public's right to benefit from competition by having access to the best therapists at the lowest possible price." (A proposal before the American to ease admissions requirements isn't considered sufficient by many psychologists.)

For their part, the analysts have hired Lewis A. Kaplan, of Paul, Weiss, Rifkind, Wharton & Garrison. In court papers, Kaplan characterizes the case as "a difference of professional opinion . . . analogous to a dispute among factions in a religious dispute." He has filed for dismissal; the case will probably drag on for months.

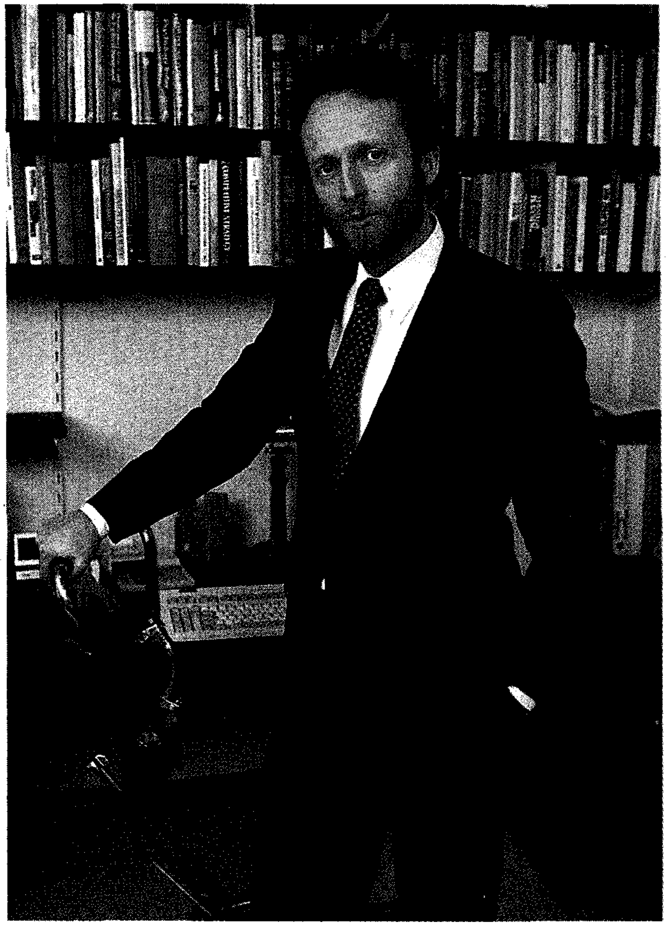
As usual, the analysts are of two minds. "I'm all for the training of non-M.D.'s," says Calder. "I think it would be better for the field and fairer to the patients. The psychologists would get superior training. It would help our institute. And if fees go down—I say hallelujah!"

Gross favors the current policy of admitting a few psychologists under special conditions. "It's easier for us to evaluate somebody who's had medical training, because he's been exposed to the clinical treatment of patients. We know the candidate's ability to master material, to interact with colleagues. We're not familiar generally with the system of training in clinical psychology."

The issues in the lawsuit touch on the new concern with the physiological causes of mental illness. "We used to think that all severe psychiatric disorders were simply an extension of the personality," says Shepard Kantor, who's both an analyst and a specialist in psychopharmacology. "But that isn't so." For instance, scientists now recognize there are such things as "biological depressions"—depressions that come on suddenly, like pneumonia or diabetes, without an apparent cause. Patients suffering from these depressions have abnormal levels and rhythms in the hormones of the central nervous system. "A medical doctor is better able to recognize a biological depression," says Kantor.

"Every state legislature in the union has addressed this question [of the biological bases of mental illness]," counters Welch. "For a psychologist to get a license, he must have biological training. Anyway, no physician-analyst would ever be likely to examine a patient." Indeed, many analysts were trained long before medical schools offered programs in psychopharmacology.

Behind the debate is the question of training and standards. "Of course a Ph.D. with training at a good institute can be a good psychoanalyst," says Kantor. "But the problem is, anyone can hang up a shingle and call himself a psychoanalyst. It's very important for the public to find out the credentials of whoever they elect to see." In fact, there are no legal restrictions in New York State on the title "psychoanalyst." In New York City alone, there are an estimated 44 institutes that purport to train psychotherapists and psychoanalysts—yet only hree are accredited by the American Psychoanalytic Associaion. Some of the others, such as the Postgraduate Center for Mental Health, the William Alanson White Institute, and the Postdoctoral Clinic at New York University, have rigorous programs and are basically open only to Ph.D.'s in clinical psychology and M.D.'s. with a psychiatric residency. (The Postgraduate Center also admits people with master's degrees in ocial work.)



Psychologist Bryant Welch, the spearhead of the suit.

hotograph by Terry Arthur.

But other institutes offer dubious training at best. By some stimates, there are 30,000 unregulated mental-health workers in the state. Democratic assemblyman Mark Alan Siegel of Manhattan introduced a bill last year that would require minimum standards for mental-health practitioners. Anyone wanting to call himself a psychoanalyst would have to be a gradute of an accredited training institute.

FACING DISSENSION WITHIN AND ATTACK FROM without, the members of the institute have tried to heal their wounds. Through everything, they've never wavered in their devotion to the New York Psychoanalytic Institute. "I had a wonderful training here," says Straker. Calder loves the institute so much that he went through its lengthy training program *twice* as a young man. For most of his adult life, Shorr has gone to the institute two or three times a week to attend scientific meetings and to teach.

Steps are being taken to change things. On March 11, the faculty voted to establish a new method of choosing training analysts. Under the plan, members would be able to nominate themselves and current work would always be considered. In another change, board meetings have been opened up so that any member can attend.

"There's been a real attempt to inform people in a more effective fashion," says Scharf. "There are younger people on the board, younger people teaching." Says Straker, "I think we're going to come out better." Straker is the head of the social committee, which is trying to bring people together. Last year, at the annual meeting of the American, held at the Waldorf, the institute even threw a cocktail party. "Everybody was shocked!" says Ianni. Now, before scientific meetings, there are "collations" of wine and coffee so the analysts can talk. Suddenly, posters and pictures have begun to appear on the barren walls of the institute's classrooms.

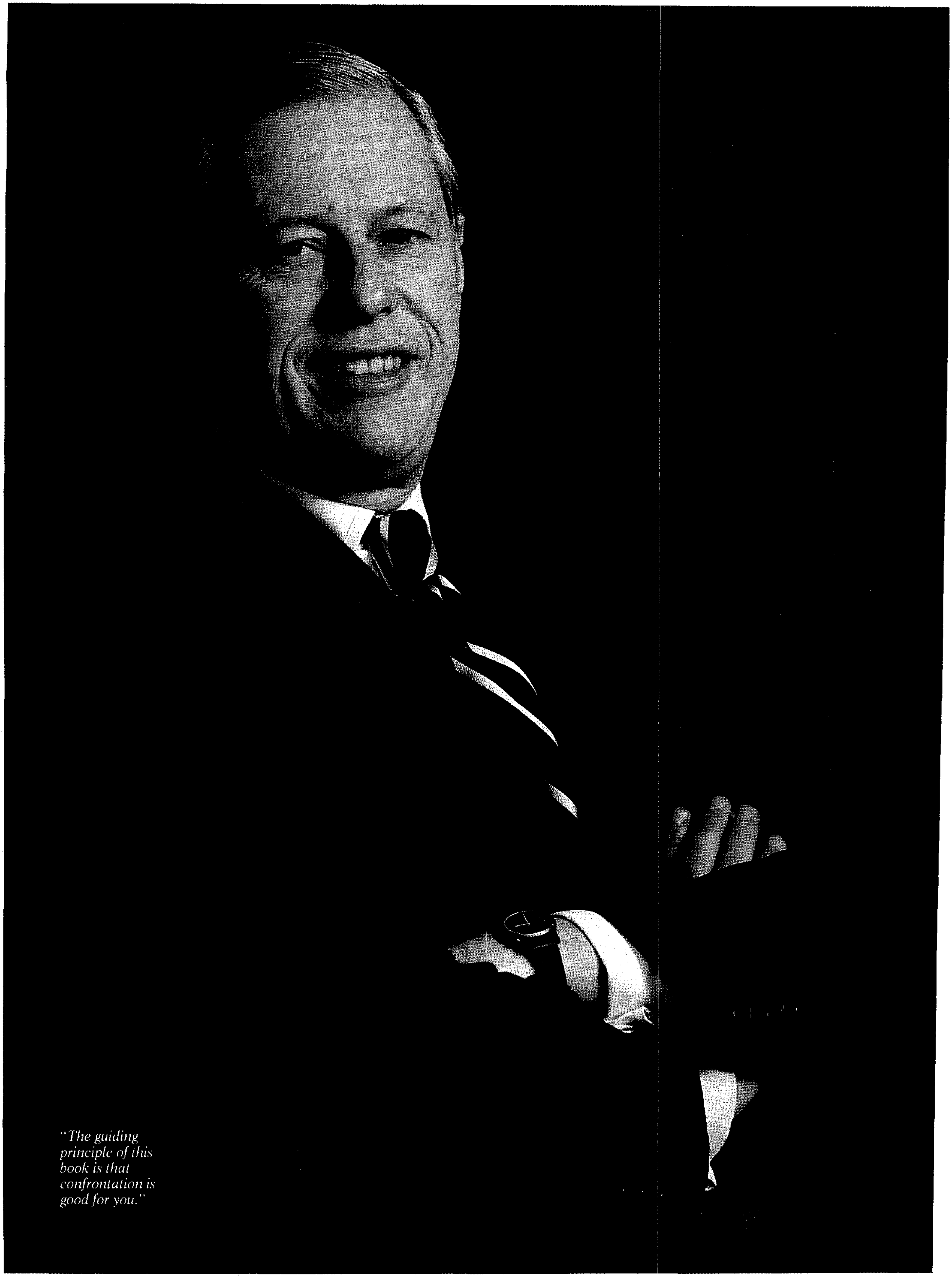
In a groundbreaking lawsuit, a group of psychologists is challenging the institute's traditional preference for medical doctors. Freud himself thought the policy was wrong.

There are even some who now think the upheaval, the dissent and the fighting, has been good for the institute. "We've never been healthier!" says Gross.

On another front, analysis has been gaining support in science. In a recent book, *Brain & Psyche* (Anchor Press / Doubleday), Jonathan Winson, an associate professor of neuroscience at Rockefeller University, suggests there may be scientific evidence to support Freud's most fundamental hypothesis—the existence of the unconscious. During "the critical period" of childhood, early fears and loves may be fixed forever in the brain's circuitry, specifically in the pre-frontal cortex. Winson's work has attracted attention. The book has been favorably reviewed in the *New England Journal of Medicine* and the *American Journal of Psychiatry*, and he's been asked to speak at the departments of psychiatry at Harvard, Cornell, Mt. Sinai, and other major medical centers.

For Calder, the future of psychoanalysis lies in such a partnership with science. "Our best chance is to do more research," he says. "There's too much cult thinking—'We know what we know because we know it.' We need more scholarship, more follow-up. There's too little communication with the scientific community."

Despite the factionalism and bitterness, the seeming indifference of much of the rest of the world, the faith of the analysts is quite unshaken. "There's no *question* in my mind that patients live better lives because of psychoanalysis," says Calder. "Specifically, in their ability to love other human beings—and that's what I consider *most* important." ■



"The guiding principle of this book is that confrontation is good for you."

OIL SLICK

MOBIL'S HERB SCHMERTZ IS THE LORD OF P.R.

BY BERNICE KANNER

A PLAIN BROWN WRAPPER arrived the other day at the sixth-floor office of Herb Schmertz, vice-president of public affairs for Mobil Oil. Inside was a critique of print journalists by the prickly neoconservative Jude Wanniski, and Schmertz picked it right up. Bob Cole, Schmertz's friend from the New York *Times,* had been treated warmly. Strobe Talbott, Washington-bureau chief for *Time,* took a pounding. So did *Newsweek* columnist Jane Bryant Quinn. Schmertz riffled faster until he found what he was looking for: Sandwiched between the *Wall Street Journal*'s Vermont Royster and *Fortune*'s Dan Seligman, he found himself.

"Mobil Oil's superflack, an ambidextrous swordsman who duelled with the Washington *Post* and the *Wall Street Journal*.... The newest kid on the columnist block and the liveliest of the media critics, swatting left and right, Schmertz pokes at thin skins, names names, etc.... At times he has less to say than is advertised. But it's promising."

Herb Schmertz, the most powerful and successful corporate-public-relations man in the world, had outmuscled some of his antagonists—at least in Wanniski's book—another media coup for one of the most provocative and original characters in business today.

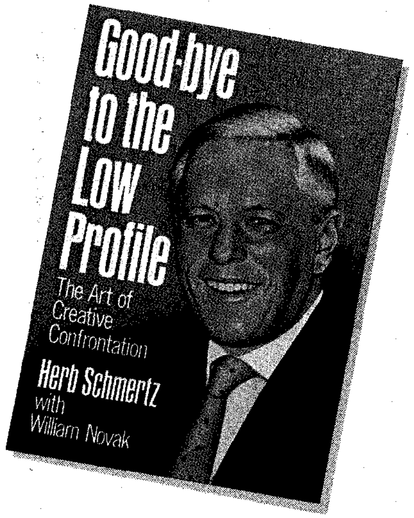
Schmertz, 56, is no easy case. He can seem insufferably pompous, but he's always the courtly gentleman. He dresses British and thinks Yiddish (though his blond hair and blue eyes give him the look of a Waspy investment banker). A charter Kennedy loyalist, he has become a pugnacious spokesman for Big Oil. For all his Savile Row style, he's a kind of Billy Martin of P.R., always punching back when he thinks Mobil has been wronged. He's a lifelong liberal Democrat, but not on issues affecting oil companies.

As the leading impresario of cultural television, he has more to say about what goes on public TV than anyone else. Schmertz almost single-handedly brought *Upstairs, Downstairs, The Jewel in the Crown,* and *I, Claudius* to American TV screens. The programs are always accompanied by the reminder that "*Masterpiece Theatre* is made possible by a grant from Mobil."

But for all Schmertz's zeal and imagination, the image of his corporation—the country's third-largest industrial company, after Exxon and General Motors, with yearly sales of around $60 billion and net income of about $1 billion—may not have improved all that much. Many people think Schmertz has given Mobil cachet—and he marshals evidence that the high profile has helped. But others feel Mobil is more isolated than ever and that Schmertz and his tactics come off as more cantankerous than savvy.

Undaunted, Schmertz has just written a book on smart public relations, *Good-bye to the Low Profile: The Art of Creative Confrontation,* with William Novak, who collaborated on Lee Iacocca's autobiography. It's already being touted by people like Fred Friendly, the former head of CBS News, who calls Schmertz "the Walter Burns of big business." *MacNeil/Lehrer*'s Robert MacNeil calls the book "the Charles Atlas course for timid businesses."

As Mobil's public-affairs specialist, Schmertz oversees corporate P.R., domestic and international government relations, and investor relations. He administers a large department (80 staff-



PHOTOGRAPHED BY ALON REININGER

COMBAT: *The* Journal *jumped on the Tavoulareas story; Schmertz now says the paper was waging "a concerted effort to damage the company I work for." He eventually pulled Mobil's advertising.*

ers in New York and a dozen in Washington) and a relatively puny $35-million budget. That covers salaries (including Schmertz's $400,000 to $500,000 a year), weekly op-ed-page ads, and the underwriting of about a hundred hours of television a year. Schmertz sits on Mobil's board of directors and participates in corporate investment decisions and other policy issues. More than any other P.R. man in America, he has the ear of management.

In the evening, he is the man from Mobil, representing the corporation at a cultural event, a political dinner, or as a guest on a TV talk show. (In his fifteen years at Mobil, he has "managed" 150 TV interviews.) He is a lobbyist who tries to raise issues and arguments before the public, the government, and the press; a weekly columnist; co-author of *Takeover,* a novel about corporate intrigue; and publisher of 750 issue-oriented advocacy ads that have appeared weekly in the *Times* since 1970.

"I am, in effect, the manager of an ongoing political campaign," he says. "My job is a lot closer to the confrontational style of politics than it is to the conventional niceties of corporate public relations. We're constantly out there trying to win more votes for our positions."

SCHMERTZ WAS BORN ON MARCH 22, 1930, to Max and Hetty Schmertz, a New Rochelle jeweler and his homemaker wife. They had a four-year-old son, Eric, who is now dean of the Hofstra law school. In 1936, Max Schmertz ran for the State Assembly in a heavily Republican district. He lost the district, though by less of a margin than Franklin Roosevelt did, who was then winning his second term as president.

Schmertz graduated from Union College, in Schenectady, in 1952 with an A.B. and the dishpan hands he got working his way through school. Three years later, he had his law degree from Columbia. From 1955 to 1957, he did intelligence work for the Army in Washington.

Schmertz's first job was with the American Arbitration Association; his first political infatuation was with John F. Kennedy, for whom he organized New York voters in 1960. His work for J.F.K. caught the attention of Robert Kennedy, who offered him a job as general counsel to the Federal Mediation and Conciliation Service. Before joining Mobil as a labor lawyer and manager of corporate labor relations, in 1966, Schmertz worked as a private labor arbitrator, a professor of labor law, and an active volunteer in several Democratic campaigns.

Two years after he joined Mobil, he took a leave of absence to work for Robert Kennedy. Eleven years later, in 1979, he took another leave—to work as a media adviser for Teddy Kennedy, who was running for president.

As it happened, Schmertz's liberal ties helped him at Mobil. In 1976, chairman Rawleigh Warner Jr. acknowledged that Schmertz gave the "good gray Republican company" access to the Democratic side of the House and Senate—particularly "some of those people that we never, never would see before—the liberal element of the Democratic side."

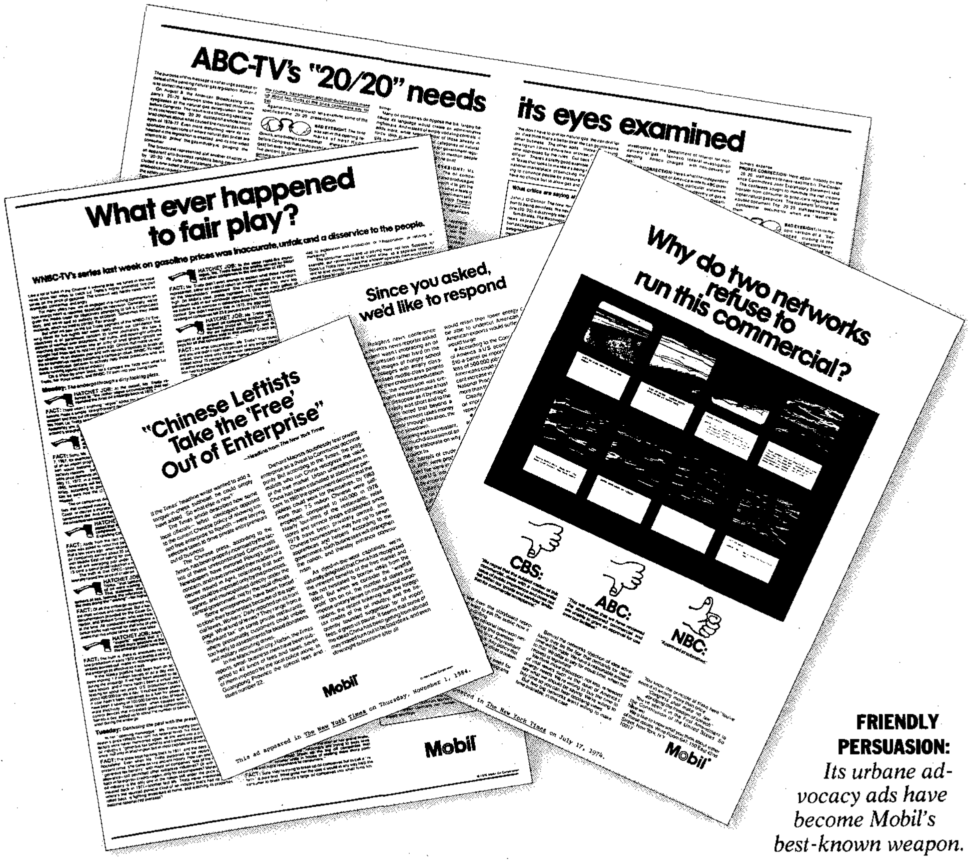
Being a pol was "great training for operating in the real world," says Schmertz. "I certainly didn't invent the techniques I am best known for, such as creative confrontation, issue advertising in newspapers and in magazines, and fighting back against unfairness by the government or press," he writes. "I merely brought these skills with me when I moved over from the world of Washington to the world of business."

All of which means that Schmertz loves to stir the pot. "The guiding principle of this book," he writes, "is that confrontation is good for you."

SCHMERTZ'S WRANGLING WITH the media began in 1973, when reporters wrote that oil-laden tankers were sitting in New York Harbor and elsewhere, waiting for prices to rise. Mobil's routine denials couldn't quell public ire, so the company hired a journalist to write a piece tracing the history of the rumors. It was a snooze and did little to help Mobil's cause. Schmertz learned a lesson.

"With hindsight . . . we should have challenged our critics to a debate. We should have offered to pay a million dollars to anyone who could prove that rumor true. Better yet, we should have hired a large helicopter and invited a group of prominent politicians and press people to fly anywhere they wanted and to show us all these tankers," he writes. "We failed to confront this situation directly . . . and the spectre of this episode still haunts me."

Frustrated by what he calls TV's "superficial" half-hour of national news by



ABC-TV's "20/20" needs its eyes examined

What ever happened to fair play?

Since you asked, we'd like to respond

"Chinese Leftists Take the 'Free' Out of Enterprise"

Why do two networks refuse to run this commercial?

CBS:

ABC:

NBC:

Mobil

FRIENDLY PERSUASION: *Its urbane advocacy ads have become Mobil's best-known weapon.*

To Serve Them All My Days
USA/Mobil
TRACK & FIELD CHAMPIONSHIPS
Mobil Masterpiece Theatre Festival of Favorites
Upstairs, Downstairs
Mobil

JEWEL IN THE CROWN: *A world-class art patron, Schmertz dispenses Mobil's largess.*

"journalists who tend to be generalists," Schmertz repeatedly tried to buy commercial time to hawk Mobil's message, but he failed because of the fairness doctrine and the networks' fear of controversy. Mobil countered by taking its case to the people. It ran newspaper ads questioning the networks' rejection. Eventually, Mobil pulled its advertising dollars out of network TV and set up the Mobil Showcase, an ad hoc group of network-affiliated stations across the country, to broadcast its commercials without any censorship.

That did not end the scrapping with the networks. After ABC broadcast *Oil, the Policy Crisis,* in 1974, Schmertz filed a complaint with the National News Council, a private watchdog of national news media, calling the documentary inaccurate and unfair. The council's verdict was wishy-washy, but Mobil quickly declared victory. ("If there's any basis for claiming victory, do so quickly and publicly," teaches Mobil's Mao. "The early bird gets the favorable press coverage.")

The case of the *Wall Street Journal* showed Schmertz at his most combative. It was prompted by a Washington *Post* piece that charged Mobil president William Tavoulareas with improperly setting up his son in an English shipping concern that did business with Mobil. Tavoulareas sued for libel, and a federal district court awarded him $2.05 million. The judgment was thrown out; an appeals court reinstated the verdict, and the U.S. Court of Appeals is now reviewing the case.

The *Wall Street Journal* jumped on the story and wrote its own scalding treatment, which helped convince Schmertz, who has been upset with the paper's coverage for a while, that the *Journal* was waging "a concerted effort to damage the company I work for." Eventually, Schmertz broke off all relations with the *Journal,* refusing to answer its questions and pulling Mobil's advertising.

MOBIL'S BEST-KNOWN weapons are its low-key advocacy ads, which have wheedled, cajoled, and admonished readers of the *Times* every Thursday for the past fifteen years. Written by Schmertz's department, the essays cover a wide territory. They've worked to dispel the impression that the oil industry was to blame for the oil crisis, urged the government to adopt Mobil's energy policies, celebrated good works and excoriated ineptitude, and explained and defended America's economic system. The first ad appeared on October 19, 1970. It began, "America has the world's best highways and the world's worst mass transit."

That pitch for better mass transportation infuriated many of Mobil's traditional allies, including the other major oil companies, which felt betrayed. Mobil, says Schmertz, is essentially practicing the ancient and honorable art of pamphleteering, with the *Times* as the delivery system and opinion leaders as the target audience.

Another weapon is Schmertz's fledgling column, which is syndicated to about twelve papers by Heritage Features. To glide into his favorite topic—media bashing—in a recent column, Schmertz muses about the first time he saw a truck with "huge letters emblazoned on every flat surface—IT'S NOT TOO LATE, HERB." All that effort to lure him to try a hamburger makes him realize that the best creative talent in the country is going into television advertising, the worst into TV news. "If TV news shows had to compete the way fast-food restaurants do, scrambling to attract the consumer with the freshest, brightest, highest-quality product, attempting to meet the consumer's needs instead of their own, the news on TV would at least begin to be as interesting as it is in real life," he writes.

Then, of course, there is the book, in which Schmertz tries to do for P.R. what David Ogilvy did for advertising—set down the rules. He teaches that while confrontation is not a panacea, "it's the best single technique for damage control you can find." He likens reporters today to old-time sheriffs, charged with bringing bad guys to justice. He compares Washington to Hollywood. Both run on gossip, foster an unusually high degree of paranoia, revolve around a single industry that has little in common with the rest of the nation, and are served by a trade paper.

"The Washington *Post* is to Washington what *Variety* is to Hollywood," he writes. And he bemoans the powerful "immune" press that when attacked "goes into a circle-the-wagons, paranoid-posture, in which anybody who dares criticize is seen as the incarnated spirit of Spiro Agnew."

He urges his students to wrap themselves in the good phrases (while sticking their opponents with the bad ones); to be unpredictable (people will spend time trying to figure out what you're likely to do); to go first (whoever leads off sets the agenda, while the other person is forced to react); to avoid saying, "No comment"; and to leak stories (the payback is benign treatment). Don't let the press intimidate you or seduce you by flattery or friendliness, he warns. "The press is never really off-duty. Even though you may be talking to a reporter in a social setting, don't assume your conversation is confidential or off-the-record," he cautions.

FOR ALL SCHMERTZ'S PECKISHness toward the media, he is the most celebrated angel of public television. Mobil and Schmertz were crucial in developing *Masterpiece Theatre.* One day, Schmertz got a call from Stan Calderwood, the president of WGBH, Boston's public-TV station. Calderwood asked if Schmertz had been watching *The Forsyte Saga,* a BBC mini-series, on PBS. Schmertz had not seen a single episode but wanted to appear highbrow, so he as-

TARGET: *"No one takes himself as seriously as little Herbie Schmertz from New Rochelle," says Don Hewitt, who grew up with him. "He is set in his ways, preaching the gospel according to Mobil."*

sured Calderwood that it was one of his favorite shows. In that case, Calderwood asked, might Mobil be interested in buying 39 hours of BBC television drama for $390,000, or an absurdly low $10,000 an hour?

Calderwood, unbeknownst to Mobil, had already made the same offer to more than 50 other corporations, and all had turned him down. Schmertz and a colleague flew to London, holed up in a screening room for a week, liked what they saw, and soon announced Mobil's sponsorship. On January 10, 1971, TV viewers first heard the phrase "made possible by a grant from Mobil," in an introduction to *The First Churchills.*

That was a breakthrough for PBS, which soon became known as the Petroleum Broadcasting System because of grants from Mobil and the other oil companies. In the past, "Gulf, Exxon, and Texaco have spent as much in sponsorship as we have," says Schmertz, "but the general public thinks we spend more and gives us most of the credit."

There have been other breakthroughs: *Nicholas Nickleby* "moved the frontiers of commercial TV further out." Some people actually sent Mobil money in appreciation. *The Jewel in the Crown* was the critics' favorite; *I, Claudius,* Schmertz's; and *Upstairs, Downstairs,* the public's.

Schmertz contends that Mobil is "like the father of the bride: WGBH makes the decisions and sends us the bills." But he has more sway than he lets on. When WGBH showed little interest in *Upstairs, Downstairs,* Schmertz says, he announced that Mobil was going to buy the show anyway. In the end, WGBH gave in to the money men.

SINCE THEN, SCHMERTZ HAS BEcome a world-class patron of the arts, spending Mobil's goodwill dollars on a weekly mystery series and about a dozen hours of documentaries every year, including David Attenborough's *Life on Earth* series and Jacob Bronowski's *The Ascent of Man,* as well as free concerts on the Chesapeake and Ohio Canal, track-and-field events for New York City high-schoolers, and missing-children programs.

Mobil's munificence has also restored the lions at the New York Public Library and keeps the Guggenheim, Whitney, Natural History, and other museums open free on Tuesday nights. "Institutions like ours have an obligation to be involved," says Schmertz. Then, too, "cultural excellence generally suggests corporate excellence. These are image enhancers."

But for all Mobil's money and cultural clout, Schmertz was unable to convince PBS not to air the British docudrama *Death of a Princess,* in 1980. The princess—it was implied she was a Saudi—was beheaded for having an illicit affair. Schmertz says Mobil didn't try to stop the show—the company merely ran ads urging PBS to review its decision to run the film, and letting viewers know that the show was "an unholy mixture of fact and fiction and libelous and offensive to one of our strategic allies." The ad never mentioned Mobil's considerable interest in Saudi oil.

SCHMERTZ MAY BE CONTENTIOUS at work, but at home "he's a real softy, a lamb," says Susie Burley Schmertz, his wife of six years. They have a four-year-old daughter, a three-year-old son, and two dachshunds. A son and daughter from Schmertz's earlier, thirteen-year marriage are both in college. Susie met Schmertz when she came to work in his department at Mobil, in 1973. "He scared the hell out of me with his incredibly rapid-fire, street-smart, fast decisions and intelligence," she recalls. "He had an amazing aura of power. He wasn't obnoxious—just an incredible presence. But he gets right into the trenches, he's very detail-minded, and he always does his homework. No one should cross him and be wrong.

"He doesn't get screaming, hollering mad, but goes rigid like steel and funnels all his anguish into his voice. It's a voice that could kill, that makes the other person feel two feet tall. Opponents tend to wither away." He has never used the voice on her.

He has, however, used it (always civilly) when he's been badly served in restaurants and hotels. He's written chiding letters to chairmen about faulty products and nagged the managing agent of a building he once lived in about elevator noise.

"I yell at litterers, taxi drivers who cut me off, and pedestrians who cross against the light," he says with some embarrassment. "It doesn't always work, but I feel better after the cathartic purge." He has never come to blows with anyone he has confronted.

In fact, most people who know Herb Schmertz like him—even those he confronts creatively—for despite his killer voice and penchant for bullying, he can be disarming. Peter Maas, the author, has been a friend since he covered the Kennedy campaign for *Look* magazine 25 years ago, when Schmertz was an advance man.

"Herb is a nice guy, amusing, the kind of person you'd like even if you disliked where they were coming from," says Maas, who disagrees with the big-oil ideology that Schmertz propounds. "I'm sure we're on opposite sides of almost every issue, but that rarely comes up. I've thought he's playing a role part of the time.

"But the real Herb Schmertz and the corporate persona have come a lot closer together in the last few years," continues Maas. "I used to tell him about a cartoon series I'd envisioned called 'The Fogman': 'Everything was black and white in Gotham City before the Fogman arrived.' He used to laugh. If I came up with that today, I don't think he'd find it funny. I thing the Tavoulareas issue made the difference, made him more rigid. I mean, I'm willing to admit there are flaws in the press; Schmertz is never willing to admit there are any at Mobil."

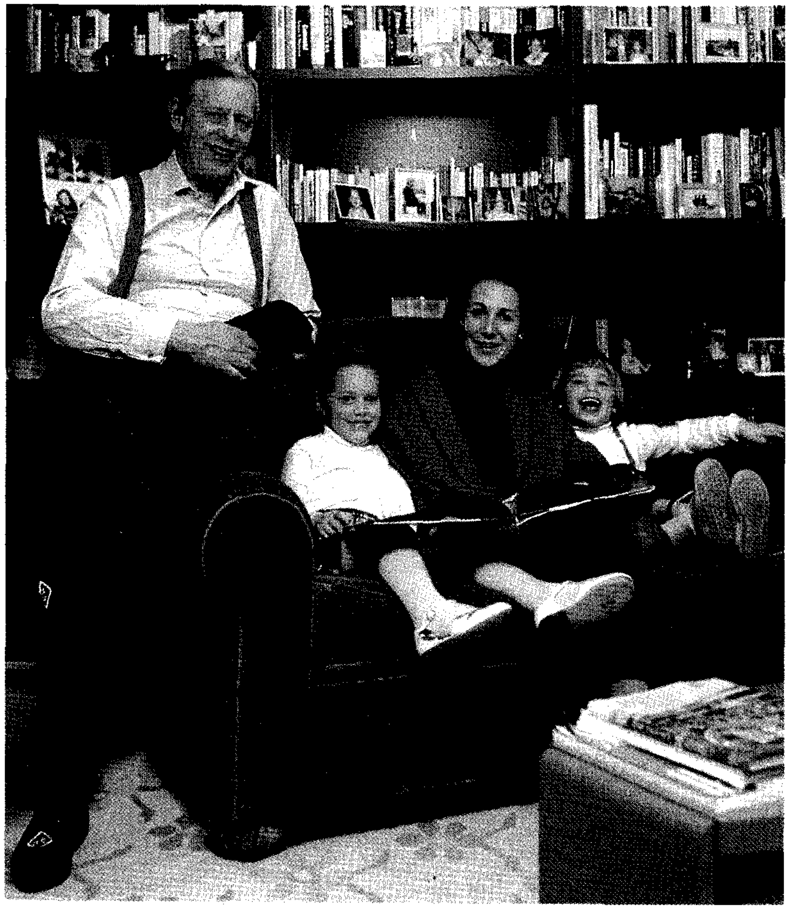
No, Schmertz doesn't find "The Fogman" funny. "It's so old, I've heard it so many times before," he says. And no, he is not a Dr. Jekyll. "My friends only see me out of the office. If they saw me here" —a massive room adorned with *New Yorker* cartoons, *Masterpiece Theatre* drawings, two abstract paintings, and a replica of the Museum of Modern Art's Rietveld chair—"they'd realize the personality is consistent."

His politics, however, are not. Schmertz is a registered Democrat, but he has voted Republican during the Reagan years and admits that the national policies of that party are "more akin to my thinking." "There are two issues over which people have become identified as liberal or conservative: abortion and capital punishment. I favor both."

SUCH CERTAINTY MAKES HIM AN easy target for some. "No one on this planet takes himself as seriously as little Herbie Schmertz from New Rochelle," says Don Hewitt, the executive producer of *60 Minutes,* who grew up with him. "He really believes in God, motherhood, and Mobil. Other people think this way one day, that way another. Not Herbie. He is set in his ways, preaching the gospel according to Mobil." The oratory has given the company a patina, says Hewitt, but it has really been selling Schmertz more than Mobil's gasoline.

Once, while talking to a public-relations group, Hewitt asked if anyone in the room could explain how the press agent for a chain of gas stations got to be the conscience of America. "I'm flattered you think me so," Schmertz replied. "I don't," Hewitt retorted. "You see yourself that way."

"I like Herbie, but I tell him over and over that what people want from Mobil is a full tank, an oil change, a clean windshield, and a clean restroom, all of which we would get if he paid more attention to his job than he does to mine," says Hewitt. "As nice a guy as he is, Schmertz is a prime subject for a caricature."



OUT OF THE RING: *At home, says his wife, Susie Burley Schmertz, "he's a real lamb."*

ALAS, ASIDE from his bluster, Schmertz has no physical feature that lends itself to caricature. And to the world at large, he is a virtual unknown. When I asked a random sample of adults passing through Grand Central Terminal the other day if they knew who he was, only four of 25 had the vaguest notion. One called him "the head guy at Mobil," another the "public-affairs big cheese." Four women thought he is, in the words of one, "that funny guy on TV. . . . Are you from Burger King?" And another pegged him as a character in a Woody Allen film. But everyone knew about Mobil Oil and *Masterpiece Theatre,* and most connected the two.

In 1976, according to Schmertz's book, when pollster Lou Harris asked Americans about 40 major corporations, Mobil did better than oil companies as a whole. On 19 of 21 public-policy issues, people saw Mobil as the industry pacesetter. And though Mobil had done no product advertising in the previous three years, the public rated the quality of its products and services higher than those of the other oil companies.

Six years later, Mobil commissioned a public-opinion survey, this one among 300 upscale college graduates in the Boston area. Five times the number of respondents identified Mobil in connection with advocacy advertising over Exxon (which, in fact, spends practically nothing on such ads). And they associated Mobil with quality TV. Thirty-one percent claimed they bought Mobil gas most often, compared with 16 percent for Exxon, 15 percent for Gulf, and 10 percent for Texaco. "No question about it," says Schmertz. "We have a positive, distinctive personality, and that contributes to the sale of our product, something never anticipated."

Some experts, though, think Mobil's sales strength is due more to its gas stations than to Schmertz's posturing. "The public's opinion of Mobil is based on the local gas station, not on anything Herb Schmertz does," says Jack O'Dwyer, chief of J. R. O'Dwyer Company and the publisher of a newsletter on the P.R. industry. "Back in the 1970s, when oil-baiting was a national sport and the media were anti-business, Schmertz was a kind of hero for his lawyerly, combative style. But the media are no longer anti-business, and public relations has changed from confrontational to a healing art. Schmertz is a holdover from the old school. To my knowledge, there's no measurable proof that Mobil is better-perceived today than it was before him, and it's obvious his tactics have not been widely copied."

Others think Schmertz has been a powerful influence on public relations. Harold Burson, chairman of the huge Burson-Marsteller agency, thinks Schmertz is a "guiding force in the industry for reinforcing the idea of access to the top management levels. I may not agree with everything he's done—his level of stridency is sometimes beyond what I would have exhibited—but he's been a major positive force in the field."

Adds Edward Bleier, executive vice-president of Warner Bros. Television and a supplier of some of Mobil's TV programming for fifteen years, "There have been equally recognizable public-relations statesmen—take Ben Sonnenberg—but I can't think of any from the corporate side. You have got to have enormous professional respect and admiration for his rare, maybe unique, style in American business—his audacity, nerve, willingness to confront the issues."

IN SOME RESPECTS, at least the first part of the Schmertz era may be drawing to a close. One reason is the tailspin of 1986. Crude oil, which sold for $30 and more a barrel, fell in two months to less than $12, the most precipitous decline in history.

And last month, Schmertz's mentor and friend, Rawleigh Warner, who ran Mobil for 16 years, retired and was replaced by Allen Murray, a 34-year Mobil veteran who started in the accounting department. In November 1984, Murray had succeeded Tavoulareas, Schmertz's other mentor, as president and chief operating officer.

How does Murray feel about Mobil's outspokenness? Apparently, he's quite comfortable with it: In a recent interview he affirmed the company's right, indeed "obligation," to speak out, and vowed to continue it.

And then, of course, there is *Good-bye to the Low Profile.*

"It's not a memoir, but I did want to memorialize a lot of what's been done," Schmertz says. "It's not a handbook, but rather a framework to set forth my views about the press in detail. It's not my legacy—I'm too young for that. Call it a mid-career report."

Schmertz will get plenty of chances to spread his philosophy when he hits the promotion circuit and shows what a high profile is really all about. You couldn't find a more practiced hand. ■

SCREEN-STEALER

CHRISTINE LAHTI RISES ABOVE THE FLOPS

BY DAVID EDELSTEIN

IN A SCENE FROM *Swing Shift,* Goldie Hawn has a ticklish dilemma: Should she go to a dance hall with a suave trumpet player (Kurt Russell) or stay faithful to her husband (Ed Harris), who's off fighting the Japs? Hawn makes la-di-da faces on a piano bench, tries to act casual, leans on the keys by mistake (*bonk!*), recoils abruptly, does some more adorable ditzing, and leans on the keys again (*bonk!*). It's "pure Goldie." Cut to Christine Lahti as Hawn's best friend, Hazel, settled calmly in her chair. She has little screen time—maybe a quarter of Hawn's—and she doesn't *do* anything. But one registers her subtle complicity and long, languorous form; she anchors the scene in something resembling real life. Goldie is Goldie; Christine Lahti just *is.*

Hawn saw director Jonathan Demme's rough cut of *Swing Shift* in late 1983 and had him shoot new material, most of it lovers' quarrels between her and Russell, who is Hawn's offscreen boyfriend as well. Several Lahti scenes had already been cut; now the part was trimmed further. Released in the spring of 1984, *Swing Shift* bombed with audiences and critics. But Lahti, even expurgated, got hats-in-the-air reviews. In *New York,* David Denby called her "splendid. A long-waisted beauty with sharply cut features, Lahti has an acid way with a line ... [She] makes Hazel a ruefully appealing chip-on-the-shoulder loser." The loser part was onscreen only; Lahti won an Oscar nomination and an award from the New York Film Critics Circle. Says Demme, "When I heard about the Oscar, I thought, 'Goddamn, there's justice in the world.' "

Stars become stars because their movies are hits, so the name Christine Lahti doesn't yet pack the house. There's a good chance you've never seen *Swing Shift* or *...And Justice for All,* and you may not rush to see the newly released *Just Between Friends,* in which Mary Tyler Moore comes to terms with her own personhood after husband Ted Danson gets killed in a car crash. But you *should* rush—to catch Lahti's portrait of a beleaguered career woman. No actress captures so well the self-doubt of the post-liberated woman, the "I'm no good, who do I think I'm kidding?" subtext of the drive to be respected; no actress gives feminism this human a face. Those who know Lahti rave Lahti: Directors want to cast her, actors want to work with her, critics want to see her. There isn't a better or more sought after character actress in the country, and if all her movies didn't flop, Christine Lahti might even be famous.

The irony of the *Swing Shift* episode is that Lahti doesn't aim to buttonhole the camera and walk off with the picture. As the mistress of Moore's husband in *Just Between Friends,* she'll get a lot of reviews that say, "Lahti acts Moore off the screen." But if you watch her performances, you'll see how she passes the ball, throwing attention on her co-stars. "Christine will react to what you do," says Richard Dreyfuss, who worked with her in *Whose Life Is It Anyway?* "Most actors do a scene and that's that, but Christine has an incredible freedom of imagination. She can do it red and then blue and then green. You can play volleyball with her, or Ping-Pong; you can dance."

It's tough to imagine Hawn in the flesh, but everyone knows a Lahti—you see her in a film and think, "Didn't I just have lunch with her?" No mannerisms come between her and the audience. Aside from a husky voice, a sense of humor, and height (she's five feet ten inches), all that her characters share is that elusive aliveness, what actors call the ability to live "in the moment."

MERE EXISTENCE ONscreen does not come cheap; nor was Lahti always destined for it. As a child, she often aimed to steal the show—her mother remembers Lahti clapping her hands over her sister's mouth when they

PHOTOGRAPH BY DAVID ALAN HARVEY

"There have been periods where I didn't know who I was when I wasn't acting."

Hair: Michel for Bruno Dessange. Make-up: Patricia Bowden for Judy Casey.

HEAT: *Al Pacino, a generous short actor, gave Lahti her first break in films; she was a commissioner, and Pacino's lover, in* ...And Justice for All. *People seem to remember only the bedroom scenes.*

were singing. The exhibitionist was born 36 years ago in Birmingham, a well-to-do suburb of Detroit. The third child of six, she performed to be noticed—Christine was "the funny one."

Lahti's mother was a nurse who gave up her career to raise a family, a move that haunts the actress: "My father's mother was a before-her-time feminist—she had a Finnish radio show for all the Finns in Upper Peninsula—but he married a woman he thought would be the perfect housewife and mother." Lahti's father, a surgeon, had high expectations for his family. "An A-minus meant a discussion at the table," Lahti says. "I was brought up to believe that unless you were perfect you wouldn't be loved: Always hide your faults and warts."

Lahti wasn't perfect—she was disarmingly larger than life. In sixth and seventh grades, she seemed the tallest kid by miles; her first role in school was a tree. "I was called the Jolly Green Giant," she says, "and I probably slouched." But she was an "approval junkie" even then, and she struggled in high school to be popular.

"I was in the cool group," she says, "but really on the edge—I had to work for it. I got in by being funny, by being the entertainer, because the other women were gorgeous—knockout, kill-yourself gorgeous—and I couldn't compete on that level."

She had a lot of heartbreak too. "The boy I was in love with dumped me for my girlfriend," she says. "Actually, that happened a couple of times. Usually, I tried to stay friends, because female friendship has always been important to me. I hate the whole concept of girlfriends who are just there until the right man comes along."

And, of course, Lahti acted, although she looks on that work with the revulsion of a Party zealot toward capitalist decadence: "I'd be up onstage thinking, 'How do I look?' and never really living the life of the character. I was *pretending.* I was pretending well, but if I saw that now, I'd say, 'Eh, I don't buy it; interesting presence, maybe, but not real life.' "

Real life, of course, would come in college, at the University of Michigan, and lead Lahti to drugs, anti-war demonstrations, and a rejection of middle-class values. She bummed around with a mime troupe, dressed in baggy clothes, wore no makeup, and didn't shave her legs. She rethought her acting, especially when both Juilliard and Yale turned her down. So she decided to move to New York in 1973 and dive right in. She found an apartment in Greenwich Village with a girlfriend, lined up a waitressing job, enrolled in classes at the Herbert Berghof Studio, and prepared to be devastated. "I was fed up with all my old tricks, my female wiles; I was very self-critical. I wanted to start over, to re-create myself."

LAHTI BECAME A DISCIPLE OF Uta Hagen's and learned to prepare. The Hagen actress creates a long history for each character, invests props with hidden meanings, and breaks scenes down into series of beats. She comes onstage thinking, What has just happened to me? What do I want? What's in my way? She makes an emotional arc for her character. Lahti took it seriously—maybe too seriously. A close friend from that class, Dorothy Fielding, remembers how she and Lahti performed one of the funniest scenes in *The Importance of Being Earnest.* "We tried to show how the characters' intentions were a reflection of women's place in that society. It was lethal."

Hagen's techniques gave Lahti a new foundation, but she worried that her work had become too contrived. In 1975, she began to study with William Esper of the Neighborhood Playhouse. Esper used more improvisation; he encouraged the actress to focus her attention on the *other actor;* this, he said, would free her up and enable her to be spontaneous. "It's a trick to defeat your self-consciousness," she says, "and I like what it's given me. I like how much I need the other actor now."

There's one thing Lahti doesn't think can be learned: "Believability. What a teacher I had called 'an actor's faith.' It's a very childlike thing," she says. "It's having the innocence and the gullibility to believe that what's happening between me and the other actor is really happening—at this particular moment, for the first time." The need for approval is what drew her to the stage, but "if that need invades the performance, it can overpower everything."

The actor's faith, however, is not enough in show biz; you also need the agent's faith and the director's faith. In the mid-seventies, no agent would touch her. She was too tall, too weird, not pretty enough; one said he'd take her if she'd just have her nose done. Off-Off Broadway was a marvelous training ground, but the most she ever made from it was subway fare; and after she moved in with

HAPPY NEW YEAR

ORDINARY PEOPLE: *Lahti made powerful contact with the audience in* The Executioner's Song *and* Swing Shift.

Photographs: left, Alex Webb/Magnum; right, Phototeque.

SWING SHIFT: *“Christine was scheduled at the end of the day, after many accomplished actresses had read,” says Demme. “In walks this person I’d never seen before. She had me laughing and crying.”*

a boyfriend, her father announced he’d no longer support her studies. She waitressed more.

Then she answered an ad in *Back Stage*. “I went up to this guy’s office, and we talked for a while and he said, ‘Let me take a few pictures and show them to some director friends of mine, and I think I might be able to get you some commercials.’ Well, I thought this was a dream come true. So we took the pictures, nothing risqué. He called me up the next day and said, ‘I’ve got you a national commercial.’ So I said, ‘That’s terrific! When do I audition?’ And he said, ‘There’s no audition. I showed the pictures to these two director friends of mine and you’ve got it.’

“And slowly it began to dawn on me: He was a pimp for his director friends. What I had to do was sleep with them and I’d get commercials. I started to cry in his office. And he looked at me and said, ‘You are a *fool*, because if you think you’re going to get anywhere in this business looking the way you look, from Birmingham, Michigan, with no connections in the business, without the casting couch, you’re full of shit.’ And then he listed five very well known actresses who he said had slept with everybody to get jobs. I remember walking out and just walking and walking and crying and saying, ‘Damn it, I’m gonna prove them wrong. Maybe he’s right; maybe it’s hard for a woman like me to survive in show business, but I will survive.’ It was some kind of real . . . *ta-da!* It was the day I think I *really* became a feminist.”

SUDDEN IMPACT: *The other woman in* Just Between Friends.

FEMINIST OR NOT, SHE AUDItioned for 50 or so commercials, and the one she got changed her life: “Joy dishwashing liquid. ‘Hey, I can see myself!’ Then I did one for Spray ’n Vac rug shampoo where I had on a kerchief and dungarees and a flannel shirt, and I said, ‘Now you can clean your rug and you don’t have to look like this’—*bzz bzz bzz*, the kerchief flew off, the dungarees flew off, and underneath I was wearing this perfect polyester pastel little housewife kind of thing—‘you can look like this.’ It was so horrifying.”

But it meant she could move out of an Upper West Side dive and continue doing Off-Off Broadway. And it led to a couple of television series, neither of which worked—“thank God.” First, she and Nick Mancuso played CIA agents working against Roscoe Lee Browne in the pilot *Dr. Scorpion*. Then, in 1977, she did five miserable episodes as Harvey Korman’s daughter on *The Harvey Korman Show*. Dorothy Fielding remembers Lahti’s outbursts over the writing. “Christine likes to try fifteen or sixteen different line readings. Many of them are ridiculous, but they can lead to something wonderful. But in a sitcom, you don’t have the chance; if a line isn’t funny, they rewrite it so it is.”

Sooner or later, she had to rediscover the sense of humor that had animated her childhood. “I don’t remember what exactly triggered it,” says Fielding, “but I do remember a few of us standing on the street corner, and Christine was in one of her rages over not having gotten a part because she was too tall. That happened a lot. And three of us ganged up on her and told her how magnificent she was, what a really incredible actress she was, and there was a look on her face as if she finally, after all that time, began to believe it. After that, she loosened up. And she started getting parts.”

IN 1979, LAHTI PERFORMED WITH Chris Sarandon in David Mamet’s *The Woods*, won a Theatre World Award, and began to get offers. The same year, Al Pacino, an unusually generous short actor, gave her her first break in films; she was cast as a commissioner—and Pacino’s lover—in *. . . And Justice for All*, a wildly uneven satire of the courts. Pacino was helpful: He didn’t stand on a box, and he liked to improvise as much as Lahti did. Their scenes in bed are fascinating—by turns warm, chilly, friendly, and cruel. Theirs seems like a real relationship. When one talks now to some of the few people who saw the film, those bedroom scenes are about all they can recall.

. . . And Justice for All wasn’t a hit; nor was Steve Tesich’s lame *Division Street*, a Broadway play in which Lahti was a woman who spoke in pop-song lyrics. But it was a nutty comedy, a chance to lighten up, and she decided to work more humor into her characters. In the film of Brian Clark’s *Whose Life Is It Anyway?* she and Dreyfuss were defeated by the pat, problem-drama structure; but, as the doctor who befriends a paralyzed sculptor who wants to be allowed to die, Lahti struggled to enrich her case for life. “I’d come in with arguments that would really give Richard a run for his money,” she says. “But unfortunately, that opened up whole cans of worms that we couldn’t get into. The improvisations were probably more interesting than the movie.”

In the TV movie *The Executioner’s Song*, shown in 1982, she was virtually unrecognizable as Gary Gilmore’s chunky, disheveled cousin, who loves him and betrays him to the police. And she worked with another terrifying figure that year, playing a chic, predatory creature in George C. Scott’s frenetic revival of Noël Coward’s *Present Laughter*.

How does a naturalistic American actress cope with stylized British farce? “To me, playing style means playing a real person who’s in the structure of a society,” she says. “So the fact that my character always stood so stiffly is because she had on one of those thirties girdles

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that make you walk a certain way. And they all went to charm school—this *real human being* went to charm school—and her parents taught her never to put her elbows on the table. That's style: a real person who's not judged or played down to, with real needs and fears and desires within this structure."

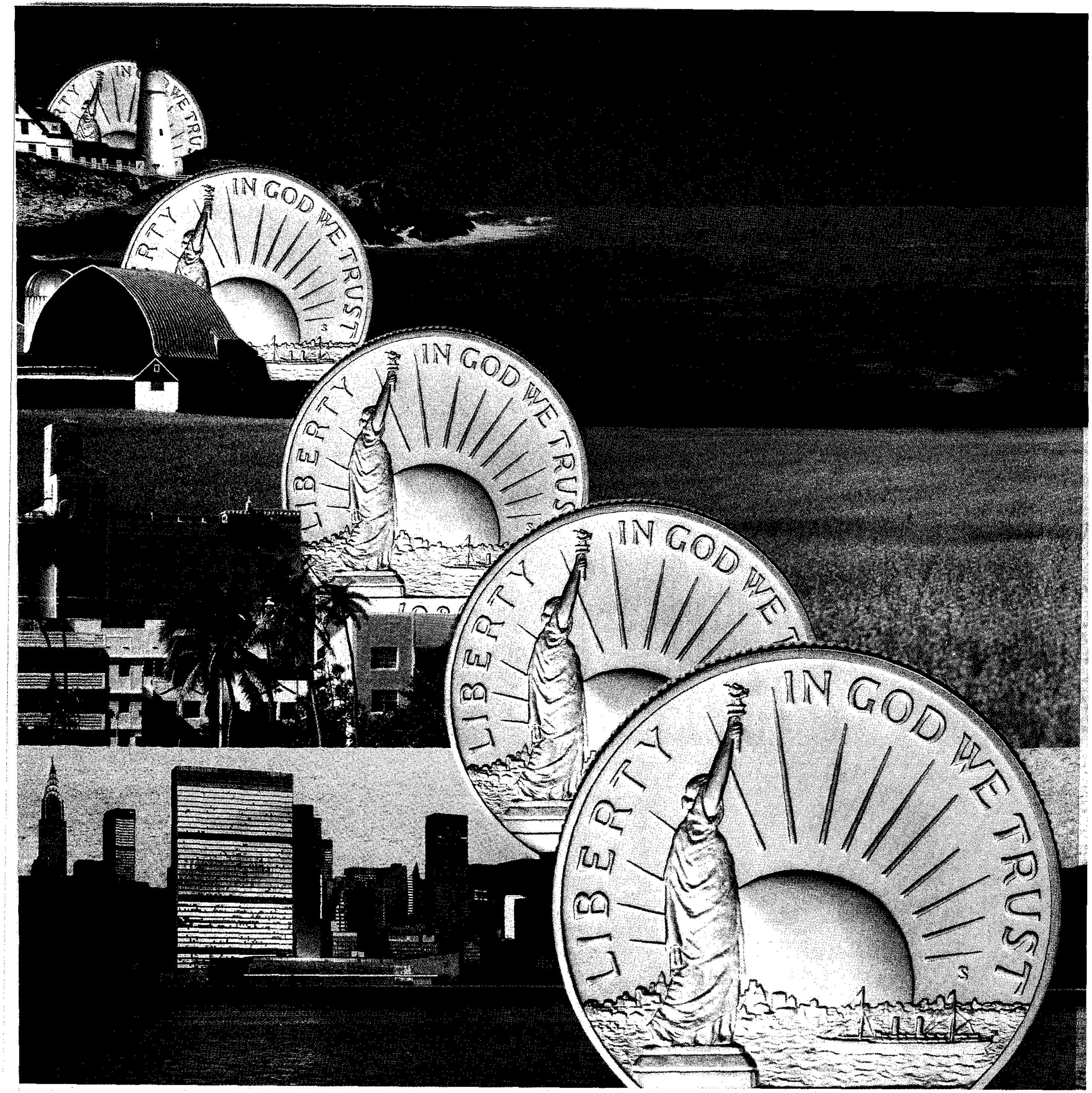
For the final dress rehearsal of *Present Laughter,* Lahti came up with a bit she thought crystallized her character: After a haughty tirade against Scott's character, she attempted a grandly theatrical exit but put her arm into the wrong sleeve of her jacket; to save face, she seized the other sleeve and threw it over her shoulder like a fox fur, then peeked in the mirror as she swept out. The business took an extra five seconds, and Scott was not overjoyed, but the bit stayed in.

Present Laughter TURNED OUT well, and Lahti did superb turns in the little-seen feature *Ladies and Gentlemen, the Fabulous Stains,* and the television movie *Single Bars, Single Women.* In 1983, she went up for the role of Hazel, the tarty singer in *Swing Shift,* the story of World War II housewives who helped run the factories when their men went off to war.

"Just about everybody wanted to play this part," remembers Demme. "I met with Christine, and she's very low-key in discussions—she doesn't try to sell you. When we called back the ten hottest people to read with Goldie, Christine probably wouldn't have gotten a reading, but Marion Dougherty, the casting director, said she must, she *must.* Christine was scheduled at the end of the day, after many accomplished actresses had read, people we're all very familiar with. Excellent, wonderful readings. We were all pretty tired.

"Then in walked this person I'd never seen before, popping gum, looking great, talking in a different way with a new hairdo; she looked at Goldie and said, 'Okay, shorty, where do we begin?' She kept tossing in these 'shorty's and poking Goldie in the chest; she had me laughing and crying. I was *crying;* it was like a dream. Then she finished and stalked right out of the room; we looked at each other and said, 'That's it, right?' We chased her out into the parking lot and told her she had the part."

There's a videotape of Demme's original cut, a hot item on the black market. And sure enough, it's better—terse, focused, not as sentimental, with less of Hawn's love life and more about the women of the era. Ironically, Hawn's performance has more integrity (and, consequently, wins more sympathy) in the original; reworking the movie turned a rousing feminist epic into a soap. But Lahti is thankful for small



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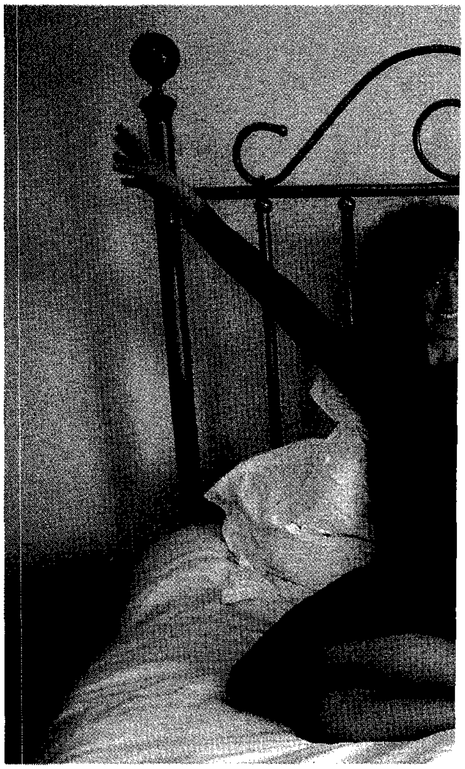
blessings: "I was relieved I was still in it at all," she says.

Until recently, Lahti's career was her life. She always had a large network of friends—mainly actors, musicians, and directors—but she never had confidence in herself as a person. "I had such low self-esteem," she recalls. "I remember when I was interested in a guy, what I wanted was for him to see me in a play. That's how I was gonna get him, I thought, not just by talking to him or going out; I thought, Only then will he like me."



PERFECT: *Lahti is so picky about roles that s*

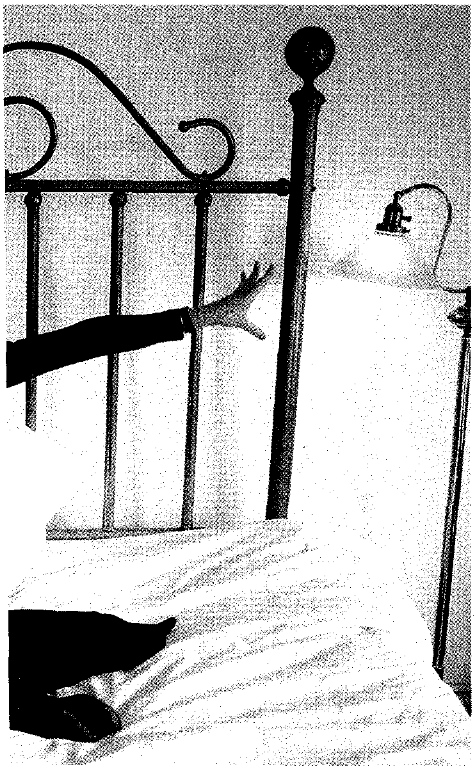
In 1983, she married Tommy Schlamme, a television director. "It was a process of détente," remembers Fielding. "They were both very wary, both involved with other people when they met. It was a friendship that developed into a love relationship. She never thought she'd find someone who'd respect her ambitions and creativity completely; she thought, 'When push comes to shove, he'll want a housewife.'

"Tommy has changed Christine's life, and if ten years ago we thought we'd be saying that, we'd have died. I mean, we were going to go off and have babies by ourselves—a lot of feminists were so terrified of becoming their mothers."

Lahti and Schlamme bought a big co-op on the Upper West Side not long ago, and during her most recent hiatus from work, Lahti decorated it in modest Art Deco. That helped keep her sane—because she's picky about her roles, she often doesn't work for six terrible months

Photograph by David Alan Harvey.

at a time. "There have been periods where I've totally flipped out—nervous breakdown, loss of any sense of worth, didn't know who I was if I wasn't acting. This time I wasn't productive, but I wasn't destructive. I had dinner parties. I traveled. I trained to work with battered women in the family courts of Brooklyn. Tiny steps." The New York Film Critics Circle award made a difference, she admits—when she talks about what it meant to get that vote of confidence, her eyes fill with tears.



s home, out of work, for six months at a time.

Sandy, the television reporter in *Just Between Friends,* is Lahti's first really glamorous leading role. It's also the part that's closest to her; she added a line for the character that resembles what she has said herself—"I'm much better at my career than at my life." Lahti understands the rage Sandy feels when the anchorperson job goes to a cute little fluff-bunny who's making it with the boss. She also understands Sandy's fear of never finding a man who could put up with her ambition. "I once had fantasies of never getting married, and having a child on my own," she says. Lahti also likes the character's sense of humor: "I liked that she used it as a defense."

"The part is tricky," says writer-director Allan Burns, for years a producer of *The Mary Tyler Moore Show.* "She's somebody you should like, and she's somebody going to bed with Mary Tyler Moore's husband.

"Christine's way of acting is all preparation. She comes in with a notepad with a hundred questions about that day's work. Mary's very spontaneous, as I think

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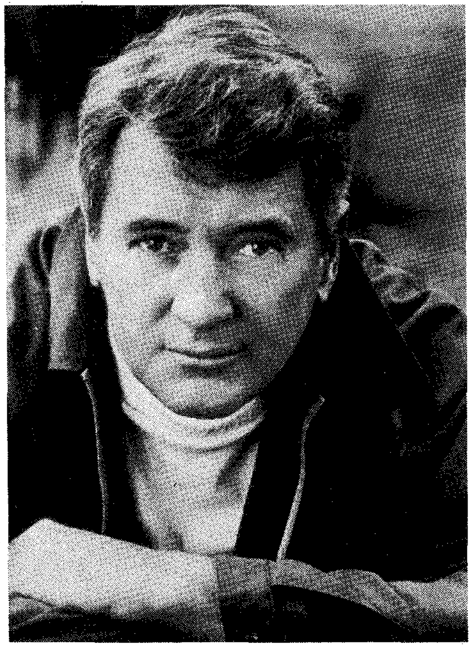

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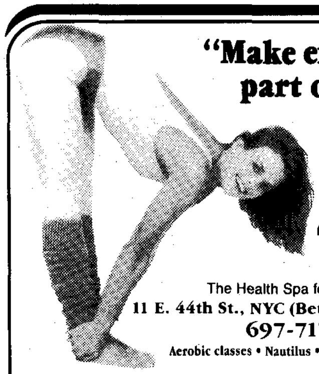

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you'd have to be to make 400 half-hour television episodes. When Christine asked Mary and Ted Danson to improvise in rehearsal, they both looked so startled. Ted said, 'I barely like to *act.*' But they did it, and Mary turned out to be good at it. I think Christine brought a kind of adventure to the set; she made people do things as if for the first time."

J*ust Between Friends* IS OF THE *Terms of Endearment* school, only more crude; it has a kooky first half and then whomps the audience with tragedy. Early reviews have a familiar ring: pans for the movie, blahs for the leading lady, and raves for Christine Lahti. The obsessive attention to truth paid off. The problem for Lahti is that you win more attention with a dull performance in a smash than you do being brilliant in a dud. And what show-biz execs call "good know-about" would give Lahti more clout in developing her own projects—something she thinks she'll have to do. Agents have been telling her to accept only winning, attractive characters, but Lahti loves to stretch. "I can look really plain and homely with very little effort, and I can look glamorous with some effort," she says.

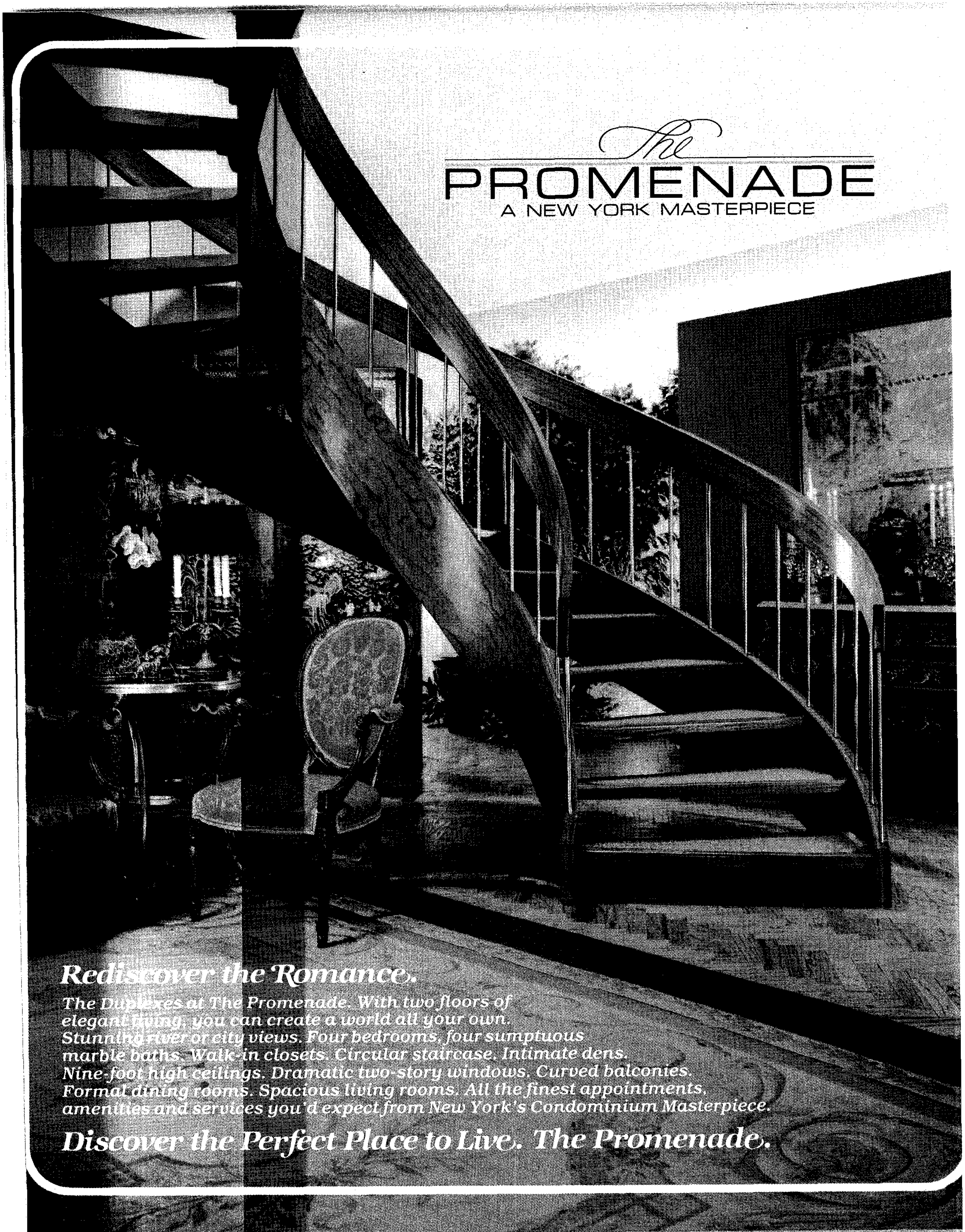
She relishes the hell she went through in a 1984 revival of John Guare's *Landscape of the Body,* a rehearsal period fraught with crisis and self-examination. She had to dig deep into herself to bring up her most terrifying fears of not being loved. What she found, she thinks, made her stronger.

"People go into therapy for years because it's such a treat to get down into the ugly little corners and find all the warts you spend a lifetime trying to cover up," she says. Those are the warts that her family once insisted stay hidden; instead, she has devoted her life to celebrating them.

An actor like Christine Lahti is drawn to performance because it's the only time she can just exist, when she can forget her need to be noticed and live in the moment. It's one of the many paradoxes in her life that the goal of all this self-exploration is the loss of self-consciousness, even the loss of consciousness.

"The feeling I like having the most after a performance is when I don't remember what he did to me, what I did to him, what I was feeling," she says. "I just get off and go, 'Whoa! What happened?' It's so spontaneous and unconscious, it's like flying."

Apart from acting, the closest she comes to that feeling is when she skis. She skis often. Lahti wanted to be a ski bum once, and her fantasy was to start a theater company in Aspen, Colorado, and do nothing but soar. Maybe she could call it Skiing and Being. ■



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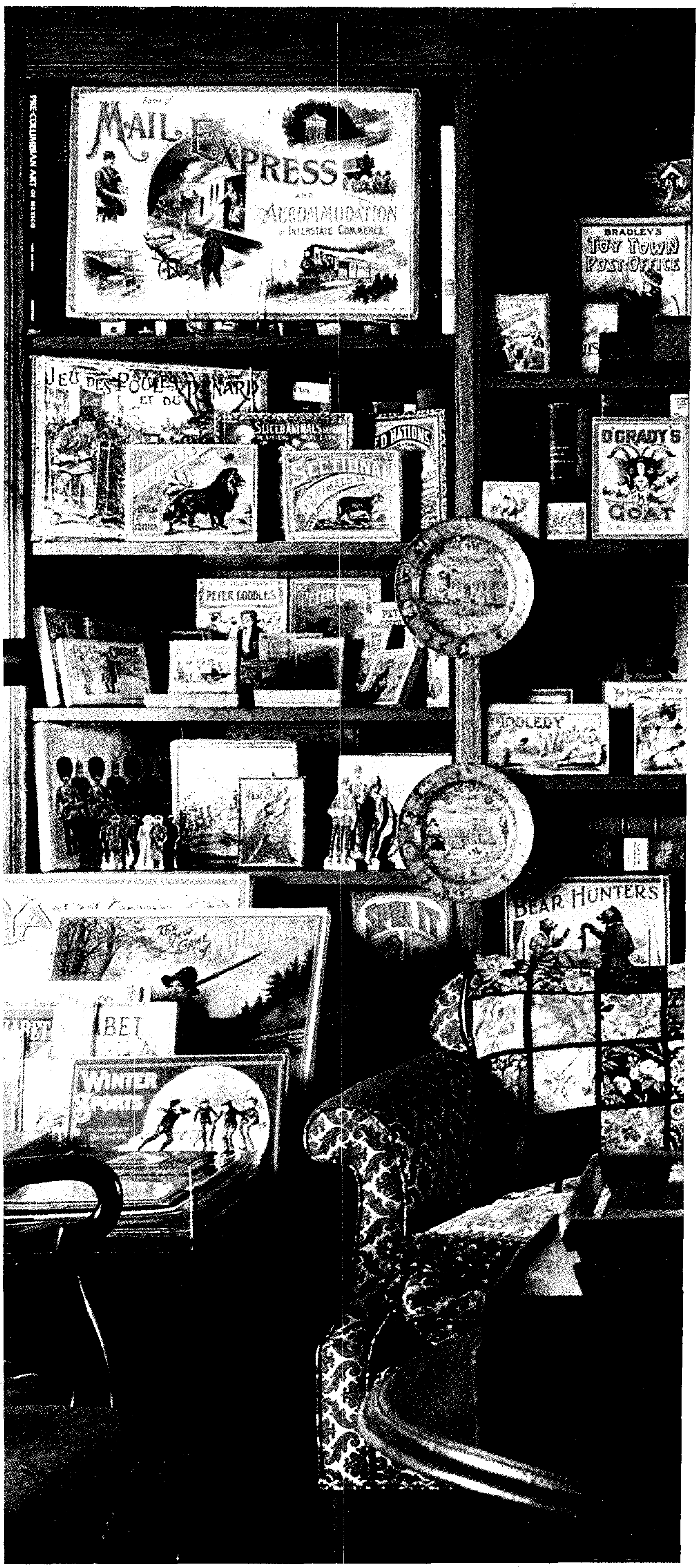
BY
MARILYN BETHANY

GAME ROOM

ELLEN LIMAN BOUGHT HER first game—a nineteenth-century puzzle with "a beautiful label"—at a Long Island yard sale just six years ago for only $6. At the time, it seemed like a trifling enough purchase; little did she know the life it would lead to. Today, Liman, a design writer who was recently appointed to the mayor's Advisory Commission for Cultural Affairs, and her husband, the lawyer Arthur L. Liman, spend every spare moment tearing across the countryside, turning up at flea markets at 6 A.M., the better to bag, say, a mint-condition copy of Mansion of Happiness or an especially colorful version of Fish Pond. "Collectors are crazy," she admits. "I know one who hides his collection under his bed because he doesn't want the competition to know what he's got." Fortunately, Liman is more generous with hers: A portion is on view through October at the Children's Museum (314 West 54th Street). ▬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BEST BETS

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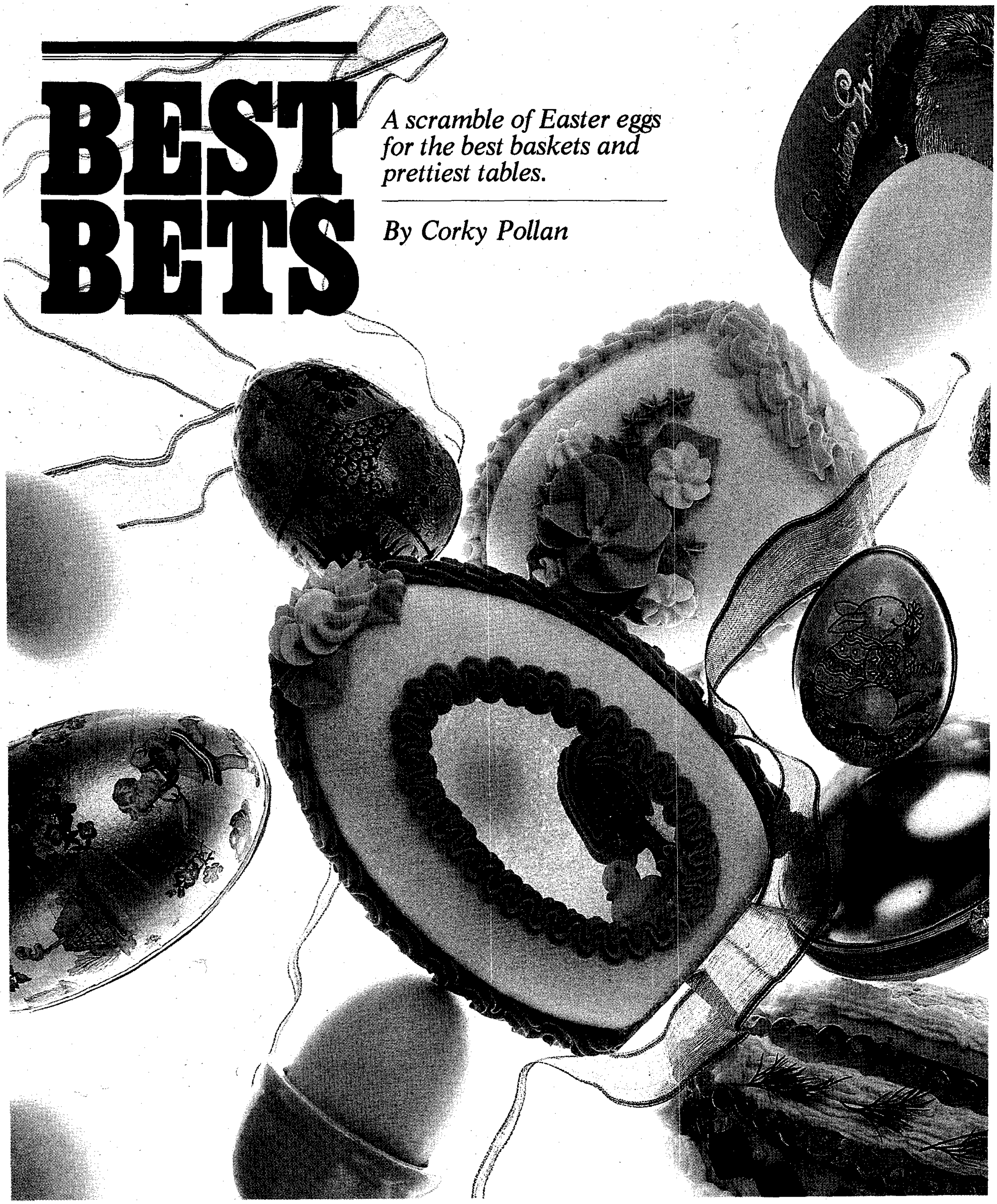
By Corky Pollan



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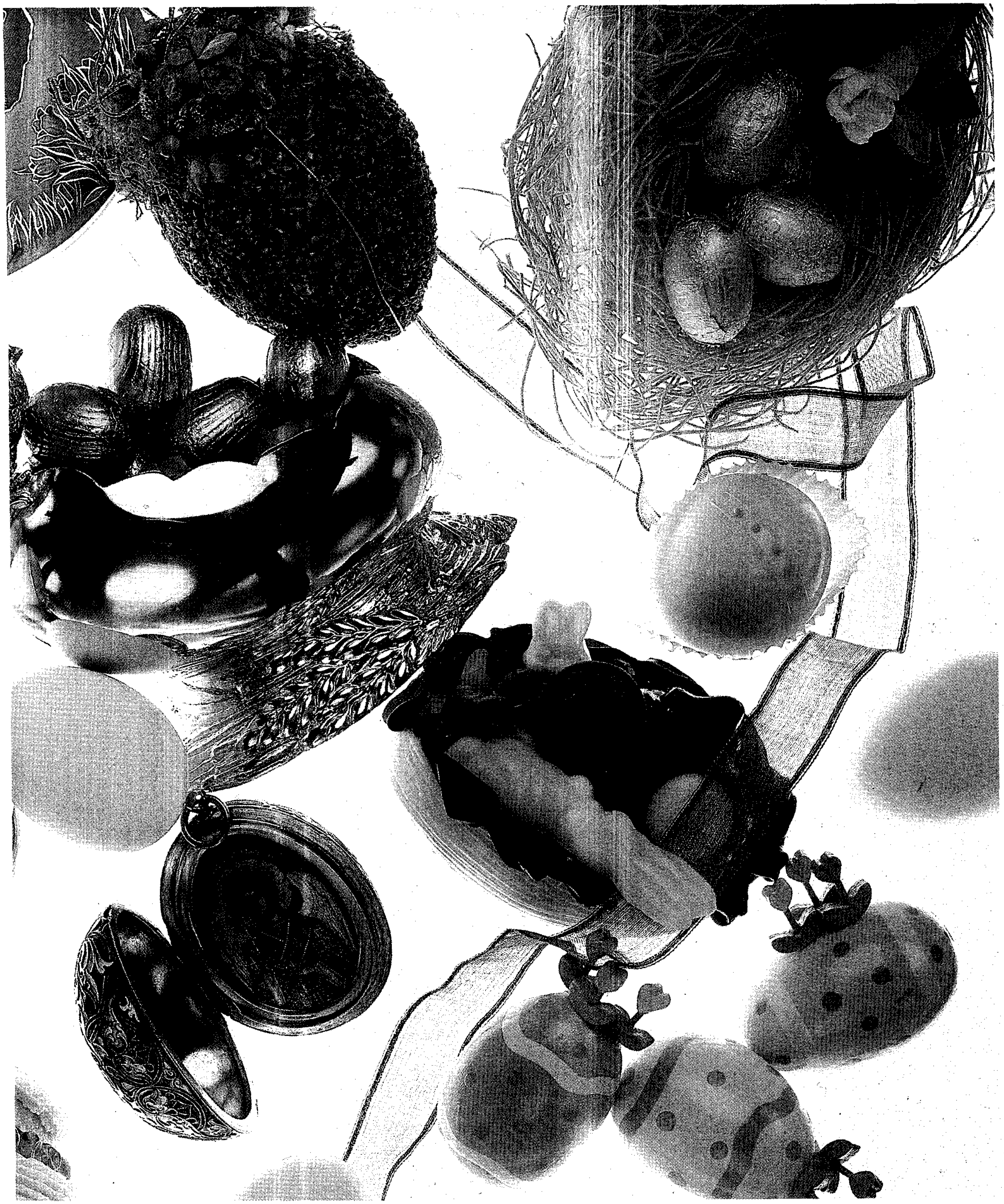

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Music/Peter G. Davis

RARE AND WELL-DONE

"...The singers in *Libuše* were audibly fired by Smetana's vision. In Strauss's *Intermezzo,* Söderström was magnificent..."

CONCERT OPERA, WHICH HAS FLOURISHED in New York for as long as I can remember, now seems more popular than ever. Frankly, I'm not surprised—the city's appetite for opera has become truly insatiable. Audiences will flock to any historical curiosity that piques their interest, works that for one reason or another will probably never be produced by either of our major companies. Beyond that, a concert presentation of an unfamiliar opera is a potentially wonderful musical experience, especially when the cast features important artists who appear infrequently, if at all, at the Metropolitan. Most operagoers must have noticed by now that the Met's repertory, after a decade of expansion, is once again becoming conservative and unadventurous; worse yet, the great singers are increasingly reluctant to waste weeks of their valuable time in New York when they could be performing more profitably elsewhere. Opera in concert, if only for an evening, can help counter both these trends and satisfy a real need.

The Opera Orchestra of New York, conducted by Eve Queler, has been doing precisely this for many years, and, more often than not, with considerable success. Certainly OONY's recent Carnegie Hall performance of Smetana's **Libuše** deserves to be ranked among the company's most distinguished achievements. Completed in 1872, *Libuše* may well be the Czech composer's masterpiece. It is certainly a far more significant score than its popular predecessor, *The Bartered Bride* (Smetana thought so, too), and an American premiere was long overdue. For the title role, the Opera Orchestra had the wit—and good luck—to engage Gabriela Beňačková, one of the finest lyric sopranos in the world today and a singer we should have heard at the Met a decade ago (Beňačková finally makes a modest Met debut next season, as Micaela in *Carmen*).

With *Libuše,* Smetana consciously intended to create a musical symbol of Czechoslovakia. Although there is a conventional triangular subplot involving two brothers in pursuit of the same woman, the opera centers on Libuše, a wise Bohemian princess of pagan times, who marries the noble peasant Přemysl and founds a dynasty of great rulers. The finale of this "festive opera" is especially stirring, as Libuše foresees the subsequent history of her country and conjures up six striking tableaux, a panorama of Czech heroes in ages to come. The opera will always have more resonance for Czechoslovakians, but its nationalistic character is founded on such deeply humanistic principles, and Smetana's score translates them into music of such passionate commitment, that audiences of any nationality would surely be swept away by a superior performance.

The Opera Orchestra presented just such a superior performance, one that was consistently colorful, fervent, and glowingly expressive—but then, Eve Queler invariably does her best work when presiding over grandiose projects of this sort. Beňačková's warm, radiant voice sounded glorious, an effortless stream of beautifully rounded, firmly supported tone that seemed to be the very embodiment of Libuše's generous nature and fine spirit. Václav Zítek's poised and dignified Přemysl was an equally eloquent interpretation, and Pavel Horáček made Lutobor, uncle of the feuding brothers, a commanding presence. Even the excellent American singers—Paul Plishka, Linda Roark-Strummer, Allan Glassman, Barbara Schramm, and Mark Pedrotti—were audibly fired by Smetana's vision.

SCENE FROM A MARRIAGE: *Elisabeth Söderström, Alan Titus in* Intermezzo.

Carnegie Hall's Strauss-opera festival continued last week with a semi-staged presentation of **Intermezzo,** another good deed on behalf of a valuable work that most operagoers will see only once or twice in a lifetime. To make the prospect absolutely irresistible, the cast was headed by Elisabeth Söderström as Christine, wife of the composer Robert Storch in this charming autobiographical opera that Strauss based on a momentary crisis in his own marriage. By now, New York has lost its chance to see Söderström in most of her specialties—the Janáček heroines, for example—so it was a privilege to have this great singing actress on hand at last, and in a role worthy of her talents.

The performance was partly a re-creation of the 1984 Santa Fe production, which starred Söderström and Alan Titus singing Andrew Porter's English translation. The new elements, though, were all improvements. I particularly appreciated Porter's crafty stage direction, which made the most effective possible use of a cramped acting area, and the excellent Orchestra of St. Luke's under Julius Rudel, who struck an ideal balance between the score's rapid conversational flow, expansive lyricism, and symphonically elaborate orchestral interludes. Best of all, Söderström was in magnificent form, her voice sounding free and rested as she miraculously turned Strauss's shrewish

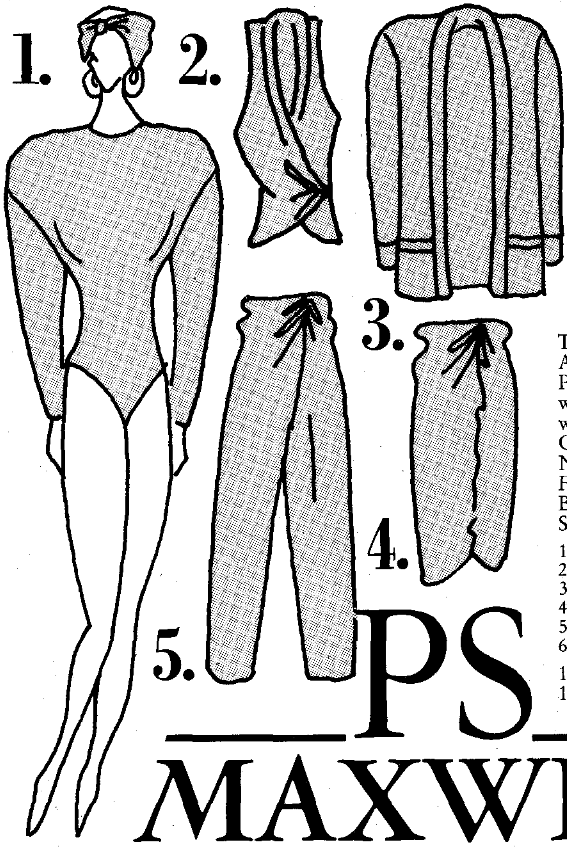
Photograph by Beatriz Schiller.

but oddly lovable wife into a warm, funny, unpredictable, vital human being. By the end of the performance, everyone in the audience seemed under her spell—how many other opera singers nowadays approach her ability to connect music with singing and acting so intelligently, naturally, and seamlessly?

HEARING **Daniel Barenboim** PLAY Beethoven in Avery Fisher Hall and Carnegie Hall this month was a stimulating experience, and for those who missed part one of his complete sonata cycle, I strongly recommend attendance at the second half next year. My suspicion is that Barenboim is the sort of eager-beaver pianist who would not shy away from presenting audiences with all the Beethoven sonatas in one gigantic marathon concert—such things have been done. No doubt, practical considerations have dictated the more leisurely pace of eight concerts spread out over two seasons, each program containing sonatas from different periods in the composer's life—a sensible arrangement, even if a year's pause dilutes the overall musical effect.

Of course, those who prefer to devour Beethoven in one big gulp, or in any other sequence they choose to hear him, may always help themselves to recordings. Barenboim has recently made a new set for Deutsche Grammophon (available in two six-disc boxes: the early sonatas in 413 759 and the later ones in 413 766). I found his recorded performances just as intriguing as the live concerts, for their differences as much as for their similarities. At Fisher Hall, Barenboim's performance of the *Hammerklavier* Sonata was a wild, impassioned, even vicious statement of the moment, a head-on meeting between a recalcitrant composer and a daredevil pianist, both of them unwilling to compromise—a thrilling contest. The recorded version is much neater and more emotionally contained, but no less provocative as it searches for beauty in music that, in the hands of lesser pianists, often sounds perverse and ugly.

Barenboim's DG recordings of the Beethoven sonatas are not definitive—whose are?—but they should be heard by any serious listener willing to be challenged and invigorated by a musician capable of bringing such a fresh, vital perspective to this inexhaustible music. I am not quite so convinced by the pianist's new set of the complete Mozart sonatas on Angel (DS 3987 and DS 3988, two boxed sets, each containing three LPs and available separately; or CDS 7 47336 8, six compact discs available only as a package). Here, Barenboim's approach, for all its energy and clarity, is a bit too brittle for my taste. Even at that, many fine details emerge from this imaginatively conducted treasure hunt through Mozart's keyboard music, and I have a feeling I will be returning to it. ■



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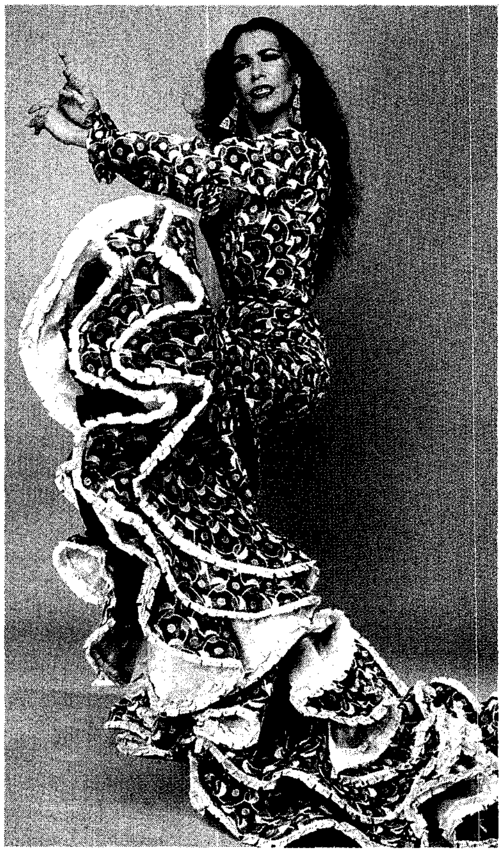
FIRE AND ICE

> "...Such is the emotion María Benítez projects, it is as if something has blown up. Cunningham's *Arcade* is as bleak as the Arctic..."

María Benítez WAS NOT EVER-PRESENT IN the wonderful Spanish-dance concert her company gave at the Joyce. Rather, she appeared at intervals to deliver a carefully wrought and highly potent cluster of images.

In *Reflexiones,* she's discovered seated, in a white gown, very still and intense. On the wall behind her are stripes of light, as if from a torrid sun filtered through shutters. Even before she begins to move—and then with just a few gestures, now languorous, now fierce—she suggests a brooding, stormy personality. When she rises, she swirls her huge shawl around her so that she seems to be alternately matador and bull. Standing, she's a small, svelte figure with a head like a Mayan carving, a deeply arched back, and feet that mean business. When her feet leave off stabbing the floor for a minute, one leg lashes at the hem of her dress, tossing up a cascade of ruffles like whitecaps on the sea. She uses no more than a narrow cylinder of space around her; her subject is self-contained passion. But such is the power of the fierce, pent-up emotion she projects that when she flings back arm and torso at the finish, you feel as if something has blown up.

For all its force, this is a contemplative dance, a soliloquy on interior life; you sense that the dancer hardly needs an audience. A friend reports Benítez explaining that she made the piece to please herself. Elsewhere on the program, she delivered all the flamboyance one has learned to expect from flamenco. In *Solea,* she splays herself against the two stolid, black-suited men who yell out their songs in cracked voices. Then, teasing them with the proud display of her taut body, she slowly turns in place, holding out the long train of her skirt like an invitation, or falls in a yielding backbend, winding her hands over her breast. She dances an *alegrias* section in high-waisted black trousers, her hair in a tail that reaches her waist and flares up around her when she turns, like a halo of black flames. As a small crowd of guitarists, singers, and dancers clap and shout out their encouragement and admiration, her feet begin tapping quietly and deliberately, then accelerate in sound and speed to an almost unbearable intensity. Suddenly she stops short, in complete silence, while the whole theater seems to hold its breath, and then the insistent beat takes up again until it reaches a climax that shatters the air like artillery fire.



BENÍTEZ: *Her subject is self-contained passion.*

One of the several pleasures of this program was its inclusion of Spanish dance forms other than the familiar flamenco. For example, Rosa Mercedes offered a solo in the classical *bolera* technique of the late eighteenth and the nineteenth centuries. Although a program note warns the uninitiated against equating this form with ballet, it is observably a cousin of ballet, with its calm, vertical carriage and its emphasis on brisk, intricate, clearly marked steps for pointing, turned-out feet in soft slippers. What it resembles most, actually, is the Bournonville style of the last century, as we see it preserved by the Royal Danish Ballet. (The music is also like much of what Bournonville used—simpleminded and infectious.)

The dance goes bouncing and skimming along with irresistible good cheer, swirling and stopping in its tracks to reverse direction, the playful feet working merrily away under the serene upper body. In this case, the upper body is armed with chattering castanets, which makes the whole effect even more piquant. Mercedes herself is a delight, a little dumpling of a woman with lots of sparkle and tremendous elegance. She's always very present in her dancing; the first moment your eye falls on her, dancing in a group at the opening of the program, you know she's something special.

Regional folk dancing was represented by the jota—here in the form of a quartet exuberantly performed in colorful local costume. The jota is a lusty dance, with lively, sharp kicking steps and runs with lifted knees. (Aerobic-conditioning enthusiasts should take note.) There's lots of quick, tricky heel-and-toe work: The feet are alternately slapped down, stamped down, touched down to the ground, clearly turned in or out, as if complicated reports in code about the well-being of the community are being transmitted to powers lodged in the bowels of the earth. The dancers comport themselves like people with a hearty appetite for life's essentials—food, sleep, work, love. Their vigor and joy are so contagious that before their dance has been going on for very long, you want to lace on your own pair of espadrilles and rush up and join them.

COWERING, AS USUAL, BEFORE THE DIFficulty of writing something coherent about **Merce Cunningham,** whose company performed recently at the City Center (the task is rather like nailing Jell-O to the wall), I dug out for inspection what I'd written about *Doubles* last season. Although it did call to mind what I'd seen last year, it seemed to have almost nothing to do with the performance of *Doubles* I saw last week. Granted, there have been some changes in the casting of the piece, but does that account entirely for the whole new collection of images and associations the dance evoked for me this time round? About the only constant left was that I thought the dance was profoundly beautiful.

Photograph by Jack Mitchell.

I understand how this comes about: The choreographer's nondirective approach leaves the viewer free to choose what he will notice from a rich variety of occurrences, and free as well to interpret these choices according to his own inner lights and his mood at the moment. While I may find this flux unnerving, Cunningham, if I read him right, is telling us it is a primary condition of life. His dances urge us to cultivate an acuity about the world's transient wonders.

Watching *Doubles* this time, I saw in its patterns panoramic views of unspoiled outdoor space; the dancers might have been indigenous wildlife. At the same time, there were disturbances in this haven, moments when bodies behaved as if an antagonistic force controlled and propelled them. I noticed lots of separate small happenings too, as if the dance were deconstructing itself: a backward fall cantilevered from the knees, with a vicious sideways twist at the last possible moment; a string of enormous, airy jetés, the head alternately thrust forward and flung back; and a brief passage in which the stage was emptied of activity and bathed in pure white light, as if to cleanse the vision.

I would have been content to see *Doubles* again immediately afterward (wouldn't that be the ultimate Cunningham experience?), but instead had to make do with the newish *Arcade,* which I found disappointing. Created for the Pennsylvania Ballet last year and now repossessed by the Cunningham dancers, *Aracde* is a somber piece with portents. The accompaniment, John Cage's *Études Boréales,* suggests gongs, squeaks, raps, moaning wind, and harsh single notes; in places it is so sparse you find yourself listening to the dancers' breathing. The costumes are pale gray with chalky trim, like the backdrop (the design is by Dove Bradshaw), and upstage left there is a small pillar, a kind of icy fragment of Stonehenge. Midway, a woman comes out and touches this landmark with her outstretched arm in a gesture so laden with significance, you think for a minute you're watching something by Martha Graham—*Dark Meadow,* for instance—phallic symbolism and all.

Nothing much comes of this, though, and the rest of the piece is as bleak as an Arctic landscape. At intervals, the stage is bisected, one tight knot of inhabitants to the left, another to the right, with an ominous emptiness in between. As if they needed buddies to function in the desolate space, the dancers frequently work in couples—at one point passing the material of a single duet among them, then at the very end disappearing in pairs, with the last two figures left onstage in an attitude of sorrow. Apart from these few evocative hints, however, the choreography provides very little fuel for the imagination. ■

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"...A sublime trio of actors star in Lincoln Center's *House of Blue Leaves.* Splendid acting is the best thing in *Precious Sons...*"

A FINE MADNESS: *Kurtz and Mahoney in the revival of John Guare's* House of Blue Leaves.

WHEN JOHN GUARE'S **The House of Blue Leaves** sprouted here in 1971, the theater of the absurd still enjoyed an American afterlife; Guare, moreover, was able to crossbreed American madcap farce with imported absurdism, as if Ionesco had collaborated with George Abbott. And he could introduce bits of true poignance into a blend that, even if it did not quite come off, offered, along with withering ironies and wistful clowning, passages of pure whimsy. A fair portion of this survives in the perky revival Jerry Zaks has mounted for the Lincoln Center Theater, although some timeliness, surprise, and bite are, perhaps inevitably, gone.

The basic situation is delightfully painful: A zookeeper, Artie Shaughnessy, pursues his dream of becoming a big Hollywood songwriter. Urging him on is his enthusiastic but silly mistress of two months, Bunny Flingus; holding him back, however passively, is his demented wife, Bananas, whom he can't bring himself to commit. Luring him on is a vague, extorted promise from his school chum Billy Einhorn, now a successful movie director; further enmeshing him is a whole human zoo that stampedes into his modest Queens apartment, notably his violently lunatic son, Ronnie, AWOL from Fort Dix and planning to blow up Pope Paul on his current visit to New York. Zaks's directing, however, is much better with the comedy than with the anguish; with the mad hokum. not the madness that hurts: Corrinna Stroller, Einhorn's mistress, who went deaf from an explosion in the first movie Billy couch-cast her in, was funny and moving as played by Margaret Linn and directed by Mel Shapiro in the original production; here, as performed by the gifted Julie Hagerty, she is only funny.

The comedy routines, though, flourish expectably under Zaks, who gets almost a whole comic act's worth from the mere prologue, in which Artie performs some of his dismal, but not much worse than average, songs at the El Dorado Bar & Grill in Sunnyside. That Artie is played by a superlative actor, John Mahoney, makes the milking of that scene as hilarious as it is harrowing, and casts the right tragicomic shadow over the rest of the play. Throughout, Mahoney inspiredly allows sadness to peep through his comedy and absurdity to puncture his pathos. He is brilliantly flanked by Swoosie Kurtz, whose Bananas lets you see what a serious business madness is, how heartrendingly hard a nonfunctional mind must work to little avail, how shattering are the stray truths from the mouths of the cracked; and by Stockard Channing, whose Bunny is as earnestly philosophical as only certain very stupid people can be, and who delivers herself of her practical asininities for an asinine world with a wonderful mixture of modesty and pride.

Though nowhere near this sublime trio, the others will do, even if Ben Stiller makes the hapless Ronnie more one-stringed than called for. Billy Einhorn is an underwritten part, but Christopher Walken, giving one of his more zonked performances, further deflates it. He does, however, sport one of the most satirical hairdos I've ever encountered. Tony Walton's set of a burrow under the Queensboro Bridge, surrounded by bristling urban blight, is smashing, and Ann Roth's costumes and Paul Gallo's lighting are right down there too. Only the final image, the apartment filling up with the blue leaves of insanity, is not brought off as well as the stage direction reads.

A MEMORY PLAY, A HOUSEHOLD TORN BY standard domestic conflict, a realistic look at a middle-class family so lowly their name is Small—can such things still play? We are in a terrain whose cloud-capped summit is *Long Day's Journey Into Night* and mundane base is *Brighton Beach Memoirs,* and where, because of an insatiable middlebrow appetite, the soil has become progressively more barren. Let me say right off that George Furth's **Precious Sons** is a far cry from O'Neill, that it does not have even the low commercial savvy of the owner of the Eugene O'Neill Theater (in public life, Neil Simon), and that during the first act of this family comedy-drama, not only could I not open my heart, I could barely keep my eyes open. In the second, things do get livelier: characters more engaging, conflicts more involving, feelings more palpably transmitted. But only just.

On the South Side of Chicago in 1949, the Smalls are living out a marriage of true, but small, minds. Father Fred has been offered a major job promotion, but it would mean moving to Cincinnati or Houston; mother Bea won't budge. Elder son Art, just out of high school, should get an athletic scholarship in college (Fred was a jock); in a couple of years, younger son Freddy should get an academic one. But Art has other ideas, albeit drab ones, and while Bea, a former prom queen, enthusiastically supports Freddy's theatrical ambitions (he has been a child

Photograph by Brigitte Lacombe.

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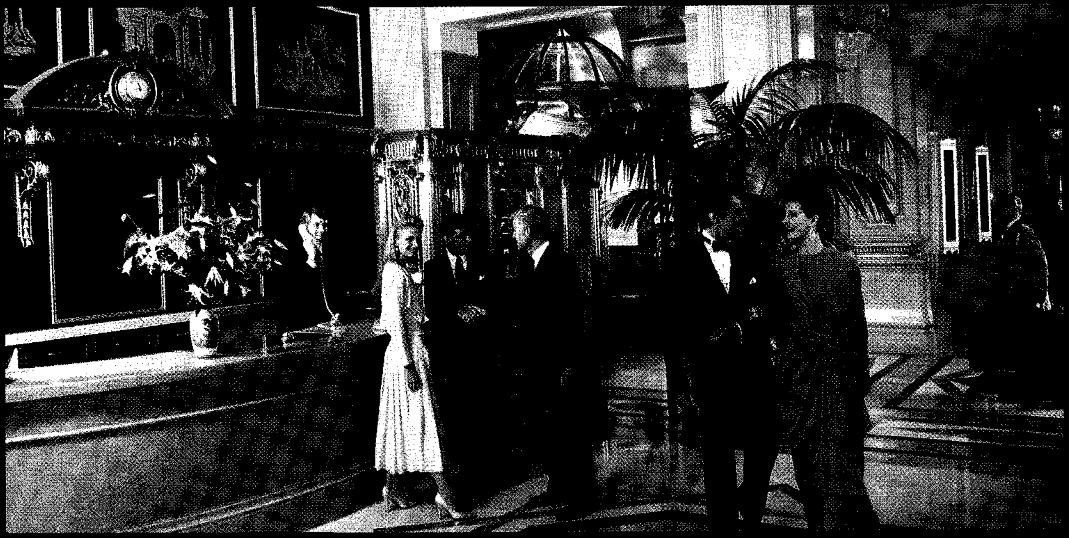

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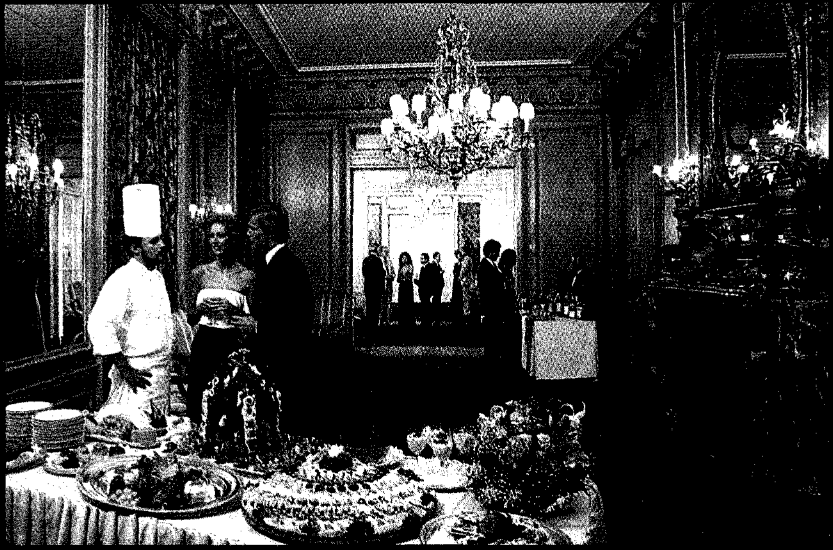

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actor on the side, and now has a chance at a good role in the touring company of a major—very major!—Broadway play), Dad won't hear of it. I can't give you more of the plot: What little of it there is, with its couple of tiny surprises, is just about all there is to *Precious Sons.* A good line here and there, to be sure, and the revelation that people aren't quite what they seem—unless, that is, they are playwrights. Then most of them predictably end up writing *this* play with minor variations, and can be recognized in the sensitive, introverted younger child who is clearly the future author.

Such a play, then, depends largely on its production values, and here they are tops. The set and costumes by Andrew Jackness and Joseph G. Aulisi, respectively, simply reek of the time, the place, the economic and aesthetic conditions—almost to the point of making the text redundant. Richard Nelson's lighting is equally scrupulous, and Norman René has directed with a correct sense of rhythm, movement, dynamic changes, and, when needed, silence. This makes certain lapses more jarring: Why does the radio, whenever turned on, instantly provide the precise dance or mood music needed? Why does Freddy, whose presence in the dark affords a later shock effect, leave his room to sleep on the living-room sofa? How does Bea manage a buffet brunch for many guests with no visible preparation the day before, especially after every piece of crockery was a casualty in a marital battle?

There are probably some even more salient improbabilities, but splendid acting manages to elide them. Judith Ivey magisterially conveys Bea's many minor crazinesses, along with the one whopper, without missing a beat in the nonstop comedy-drama routine that is the character's daily life. She can be vulgar without becoming gross, irritating without losing her warm earthiness, and, finally, utterly demented without making us entirely unsympathetic to her position. And none of this is done with easy tricks or pleas for our benevolence. As Fred, Ed Harris embodies to aching perfection the bewildered American adult male, who, not yet through with being a son, must already be a father; still wisecrackingly hoping to control his family, must find himself fettered and bossed by it; still boisterously believing in opportunity, must watch it slip through his guiltless fingers. How blank perplexity turns into animal pain has perhaps never been better rendered: Harris can make the sudden loss of hope as vivid as the amputee's waking up to find his legs gone.

Anthony Rapp is a graceful and judicious Freddy: bright, indeed precocious, but still properly childlike; not in the least cute, but scoring through the simplicity, freshness, and honesty of his responses. As Art, William O'Leary has a

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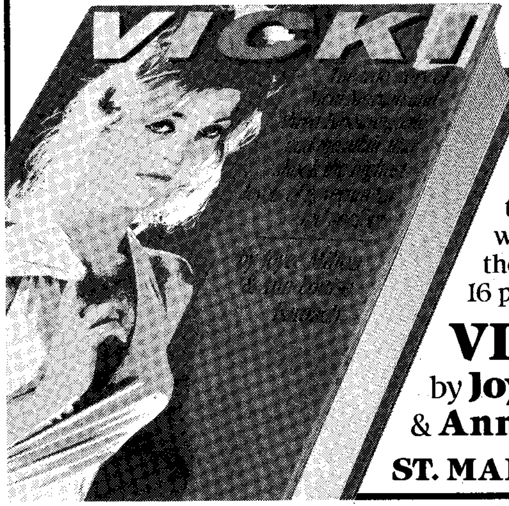

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casual, forthright ordinariness that requires a good deal of histrionic skill. Only Anne Marie Bobby, as his girlfriend (and this may be the director's fault), approaches caricature, but not fatally.

THE CHIEF CULTURAL EXPORT ARTICLE OF Canada seems to be dullness. It would, however, mean overdoing neighborliness to refer to Anne Chislett's **Quiet in the Land,** winner of both the Chalmers Canadian Play Award and the Governor General's Award, as merely dull. It is also inept, inane, and totally incredible. It concerns a small Amish farming community near Kitchener, Ontario, during World War I, and it is one of those rare plays whose quality can be deduced from their epigraphs, here from Ecclesiastes 3:8—"A time to love, and a time to hate; a time of war, and a time of peace." Ah, yes, and the best of times, and the worst of times—especially the latter.

Anyhow, our Amish church here finds itself without a bishop because the peripatetic one from Ohio can, in wartime, no longer cross the border. (Was Canada at war with the U.S.?) Trouble brews from various sources. The Canadian government persecutes (oh, mildly, mildly) conscientious objectors; Christy, the new bishop, is a retrograde fanatic forcing moderates out of his flock; Christy's rebellious son, Yock, wants to run off with Deacon Zepp's daughter Katie, who loves him but won't give up her folks and faith, so he enlists in the army; Zepp's wife, Lydie, has a dangerous flirtation with a telephone; Christy's mother, Hannah (generally referred to as *Mutti* or *Grossmutti,* as these Amish speak token High German, which, in this instance, means every accent from Brooklyn to the Bronx interlarded with many a *Mutti* and *ja*), keeps pricking the bishop's conscience; and the local non-Amish, represented by Farmer O'Rourke, are hostile toward these prosperous noncombatants and drunkenly threaten them (although mildly, oh so mildly).

The wrenching drama inches toward its searing climax as German-killer Yock returns completely and preposterously converted to his father's extremism, and takes somewhat longer than an average ox to figure out that Katie has married another (his friend Menno, a religious fanatic of a different stripe—mild, underneath, so mild); when Katie offers (preposterously) to leave with him now, he (preposterously) turns her down unflinchingly. The dialogue has moments of stark magnificence with lines seeming to consist entirely of "Zepp," "Yock," "*Mutti,*" or "*ja,*" and the acting, under Daniel Irvine's deadly schematic direction, is mostly bad, and, in the case of Zane Lasky, Bruce McCarty, and Tanya Berezín, also ridiculous. All hands combine to help sink a new genre, Kitchener-sink drama. ▬

Art/Kay Larson

THE SHORES OF LIGHT

"...Alex Katz is a major, though supremely subtle painter, concerned with grand scale, heroic light, an almost Oriental reserve..."

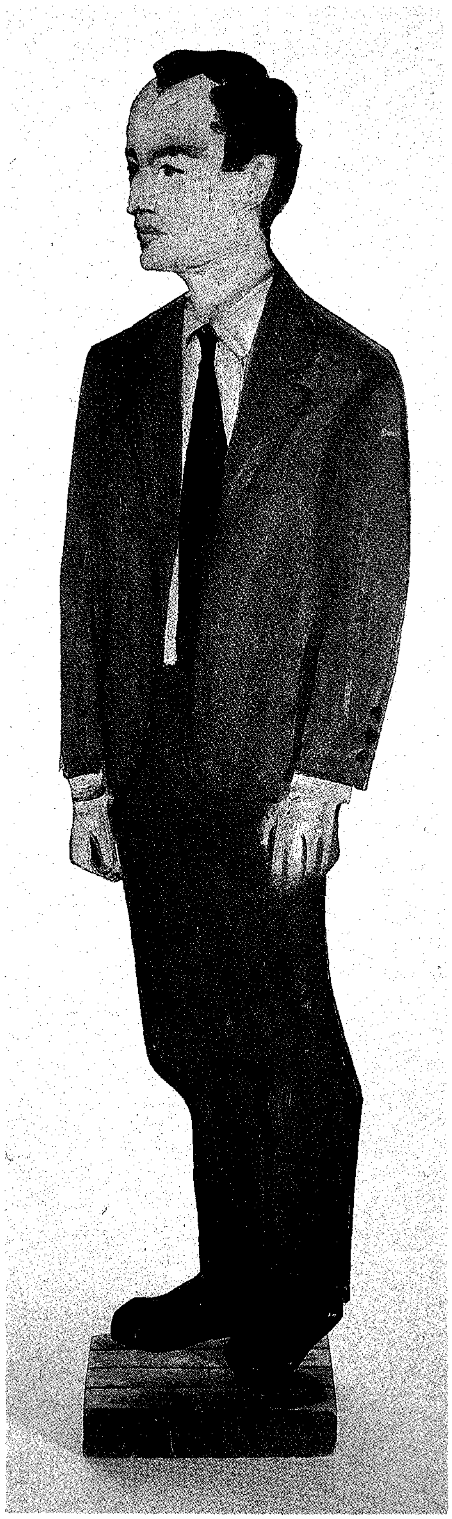
CONSIDER THE DELICATE POSITION OF **Alex Katz.** His wish to be recognized as a major painter has been obscured by his social role as limner to the Hamptons beach-chair set. His escape from second-generation Abstract Expressionism—the hot source for his cool rebellion—brought him straight into the Pop Art era, which was eager to confuse his simplicity with the radical new superficiality then in fashion. In recent times, his boldest efforts have been overexposed yet publicly unexamined. He might well feel some frustration about his place in art.

Until I pushed myself through his retrospective at the Whitney, I hadn't much sympathy for Katz's predicament. I felt that those who live by Occam's razor will always perish on it. Katz's determination to scrape away every shred of content, to reduce painting to its simplest denominator of style, left nothing but an elegant surface—or so I thought. But I've changed my mind.

Art's great gift is its ability to expand to fit one's enlarged horizons. Katz *is* a major painter, though a supremely subtle one. He has been ill-served by the disconcerting things that happen to his work when it appears on the printed page. In reproduction, the "edge"—the part of his work that is demanding and rewarding—disappears and only the superficial parts remain. The edge is concerned with grand scale and heroic light, and an almost Oriental painterly reserve.

The Whitney exhibition, assembled by associate curator Richard Marshall, begins in the first years of the 1950s, when Katz was precociously struggling against the slop and drip of Abstract Expressionism. The portraits from this period are brutally simple (Marshall notes their fondness for Manet). People who admire Katz usually like the abstract force of these early pictures of his friends. But the supreme revelation of the show—the point where Katz's whole purpose comes into focus—is in a set of tiny collages made during the middle of the fifties.

The collages are so small that you can easily miss the little patch of wall they occupy. They are built of bare spaces studded with amusingly minimal shapes—everything sliced out of hand-colored paper. Occam's instrument does the surgery. In the four-by-six-inch *Sunset Cove,* a cut-up orange disk—the sun—sinks into a slit in olive-tinted paper, as though into a cloud bank in a silvery-green dusk. In *Two Figures,* the sky is blue paper, the sand is bright yellow, and five pieces of olive-green paper make up two pairs of legs; light falling on the cut side of each leg illuminates it like sunshine and shadow on the real thing.



STAND-UP GUY: Frank O'Hara, *1959–60.*

Collection: Elaine de Kooning.

The collages are miraculously minimal, yet powerfully abstract. The ghosts of Marin and Avery haunt their tiny scenery. There is as much light in them as in Fairfield Porter's luminist realism, but their conceptual shell is more radically empty, more toughly considered. They present the minimum of information with the maximum effect. His work has gotten bigger, but it's never gotten better or more focused.

When Katz settled into his mature habits, in the sixties, the size of his pictures increased but the scale remained the same. It says a lot for those minuscule collages that they could expand to wall-size without effort or compromise. The new scale allowed him to commandeer a wall with an authority learned from Abstract Expressionism. Scale also gave him a framework on which to hang the extreme emptiness of style.

The argument between style and substance is never quite won. The Whitney, cleverly, has given us both sides of the debate—juxtaposing Katz's show with that of a younger figure painter, Eric Fischl, two floors below ("Art: The Naked Edge," March 10). Fischl goes for substance—that is, for urgent moral and social questions—while keeping painterly concerns deliberately in the background. Katz goes for style, which means eliminating moral and social questions—and any taint of urgency—in order to keep his cool painterliness uppermost.

Who is right? Substance is more momentous, but it is also more likely to lose its power as moral values shift. (François Boucher, at the Metropolitan, is a casualty of that evolution.) Style is more superficial but more enduring. Style survives even when moral values disappear or change. (We appreciate the great Japanese painters, for instance, long after the end of Edo culture.) The history of art is strewn with great stylists, Manet among them. And Manet, interestingly, has inspired both Fischl and Katz.

Fischl can certainly hold his own—his

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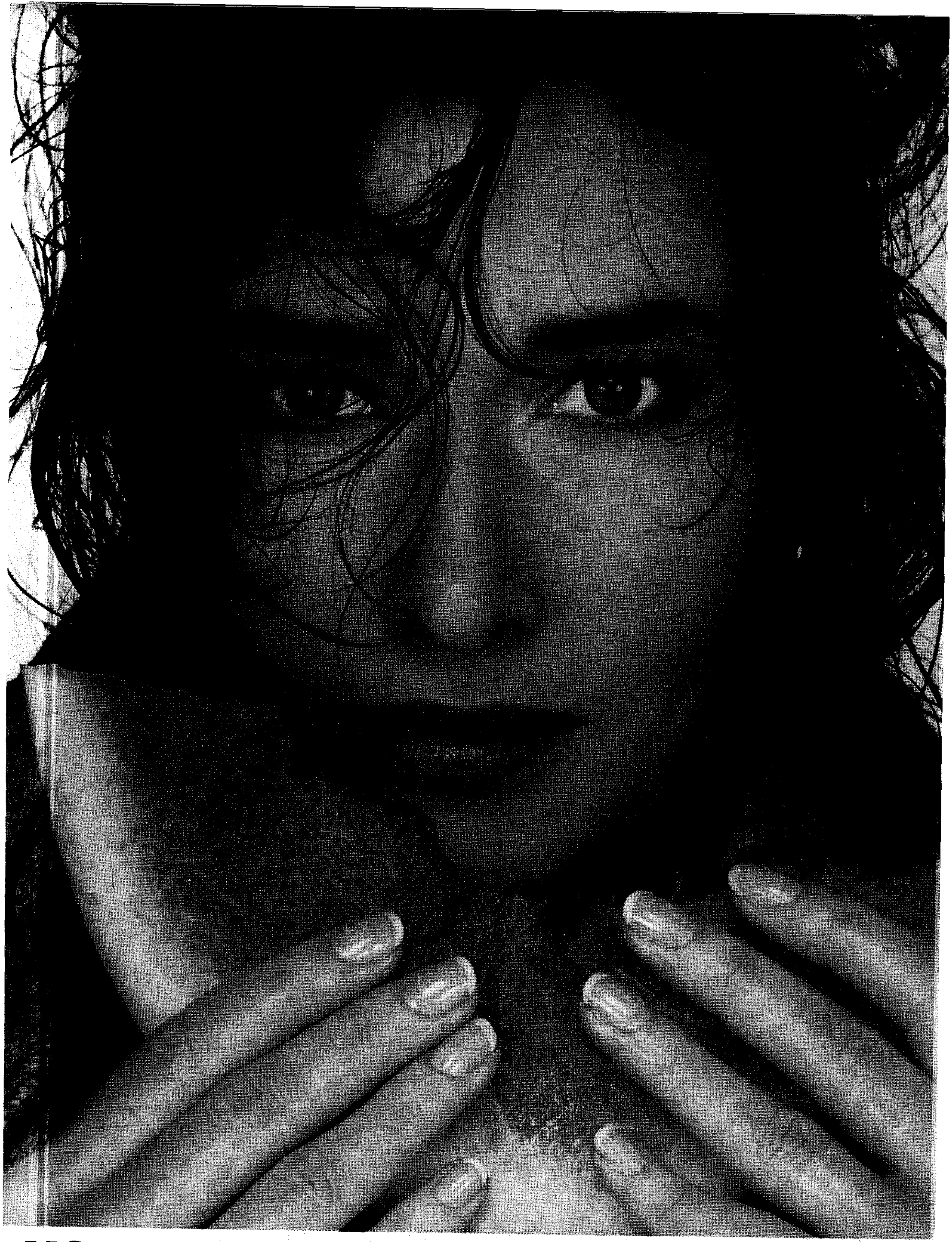
message is vehemently of the moment. Katz's success is trickier and harder to see—it's a matter, again, of presenting the minimum of information with the maximum effect. In *Bather* (1959), Katz poses a woman in a bathing suit before a blue void that signifies the ocean; two thirds of the way up the canvas is a lone horizontal swipe of ocher that ends in a witty vertical exclamation, signifying a lighthouse on its sandspit. You need far more words to describe this witticism than milliseconds to see it. Katz has evolved a sign language that stands in for meaning: A zip of paint becomes a lip; a quaver of the brush suggests water; a line of raspberry next to peach describes the summer backlit on flesh.

By stripping everything away, Katz takes the enormous risk that nothing will be left. What is left, happily, is the conviction that a *painter* has been here. That can happen only in front of the paintings, where you see the streak of the brush and the euphoria of light. A reproduction just won't do. This is a show that simply must be seen nose to nose. (945 Madison Avenue, at 75th Street; through June 15.)

MOMA-WATCHERS ARE READY FOR THE good news: The Museum of Modern Art has reopened its **"Projects"** series. The scheme is the same as it was in the old building: The Modern offers a room to artists who are too young or unknown to qualify for apotheosis in a retrospective. "Projects," in other words, is the museum's only contact with artists under age 50.

There are several significant and forward-looking changes. In the old building, artists occupied a closetlike room and a corridor off the restaurant. The new room is still small, but it's more benignly situated, in the main first-floor corridor, facing the garden. Its first occupant, 32-year-old sculptor **Win Knowlton**, is a sophisticated choice. Knowlton was picked by a group of junior staff from all departments of the museum, presided over by the series's watchdog, Linda Shearer. Shearer's first assignment as curator in the Department of Painting and Sculpture was to get this movement off the ground. The junior staff will now be able to speak for a generation that otherwise has no hope of seeing itself in the halls of MOMA.

Knowlton's sculptures are akin to pre-Columbian pots recast by a mind that likes science fiction. They are strong, handsome, playful, and wise. The show's brochure includes an elegant introduction by Bob McDaniel, a curatorial assistant in the Department of Drawings, who was Knowlton's advocate in the group discussions and is now curator of this event. Everything about the reappearance of "Projects" is a happy business, however modest our joy must be. (11 West 53rd Street; through April 22.) ■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FACE THE MONITOR AND DANCE

"…*Ginger & Fred* is Fellini's hate letter to television—a slack and ugly movie about a slack and ugly reality…"

ANYONE WHO'S EVER BEEN ON TELEVISION knows how dislocating the first experience at the studio can be. You arrive, and the many support people anxiously running around with clipboards and cups of coffee are so insistently reassuring that they begin to seem a little sinister. Surely they expect some squalid disaster to take place. In the makeup room, before the heavy lights, your face looks bizarre and unappealing: Heretofore-unnoticed blemishes rise up angrily; your hair looks like a hairpiece; your glasses reflect the light, giving you the appearance of an automaton from a 1956 sci-fi movie. You are led through labyrinthine corridors by the clipboard people, taken firmly by the elbow through the tangled jungle floor of cameras and cables to the set, and introduced, during a commercial, to the host, who tells you how much you mean to him while looking over your shoulder. Sitting down at last, you can't figure out what to do with your two legs; they seem like three legs, or four. Suddenly, the little red light goes on over the camera. Smile!

On the whole I disliked Federico Fellini's **Ginger & Fred**, but there's no doubt that Fellini has captured this peculiar rite of our civilization better than anyone before him. The movie is about the TV reunion of a dance team, Amelia (Giulietta Masina) and Pippo (Marcello Mastroianni). After the war, calling themselves Ginger and Fred, these two entertained music-hall audiences by the hundreds with genteel imitations of classic numbers from the Astaire-Rogers musicals. Lovers as well as partners, they split more than 30 years ago, and both careers ended. As the movie begins, a ghastly TV variety show has summoned them to Rome for a nostalgic appearance together. Amelia, who married and turned herself into a middle-class housewife and mother, has held up pretty well, but Pippo is a mess. Sodden, exhausted, cynical, he's become a windbag and a bum—a disreputable and rancorous man, much older than his years. As the two TV neophytes pass through the bewildering preparations for going on the air, they grow more and more disheartened. Then they step into the light.

The last half-hour or so of *Ginger & Fred* has considerable tension and delicacy—we're not sure the two old hoofers will make it through their number. God knows we're grateful for some narrative excitement, because up until then, we have suffered grievously. *Ginger & Fred* is Fellini's hate letter to television, and much of it is sour and exhausted and dull. Fellini appears alienated not only from television, which he has every right to loathe, but from his own talent; he has produced a classic case of the imitative fallacy—a slack and ugly movie about a slack and ugly reality. Working with his screenwriting collaborators, Tonino Guerra and Tullio Pinelli, Fellini gives us a society swallowed whole by the media. Huge erotic ads disfigure the Rome railroad station; the grandeur of Roman public architecture has given way to sordid green-tinted rooms dominated by a television set that never shuts up. A hotel in the suburbs near the TV center is a kind of media way station populated by odd, chattering transients with no apparent business. At night, ominous lights flash into the bedrooms; outside, black plastic garbage bags lie in steaming piles, like huge turds deposited by some malignant creature.

ROMANTIC FLUTTER: *Giulietta Masina and Marcello Mastroianni in Federico Fellini's film.*

The movie offers a halfhearted vision of our culture as detritus—a culture in which people have become part of the junk. In the presence of the tube, conversations wander around and then peter out; television is the medium not only of its own messages but of all relations. Everything is appended to television and is thus reduced to sensation. At the hotel, and later at Tele-City, the backgrounds are a ceaselessly moving mass of eccentrics and imitation celebrities—Reagan look-alikes, dancing midgets, a lady who left her husband for an extraterrestrial, derelicts dragged on the air to prove that television has a social conscience. The crushingly vulgar images are frenzied, yet also depressed and lifeless (the movie is too dispirited for satire). Watching this part of *Ginger & Fred*, we may feel that disgust is the only thing keeping Fellini alive; his dismay lies on the film like a shroud.

Those of us who have disliked most of Fellini's later work (with the exception of *Amarcord*) may be a little skeptical of his attitudes toward television. Why pick on TV? The parade of muscle queens, giggling intellectuals, and withered saints we see at the studio has marched through *all* of Fellini's movies—at a resort, on a film set, at a party. For good and for ill, the circus has functioned for almost four decades as the ruling metaphor of Fellini's work. Surely he should be the last person in creation to complain that

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someone else has reduced humanity to a caricature of itself. He's long cut the ground from under his own feet.

What's new in *Ginger & Fred,* and much more convincing and upsetting, is Fellini's bitter agitation over old age. Mastroianni does an imitation of decrepitude, virtually unleavened by forgiveness, that is truly shocking. A man without dignity or sense, Pippo has lost the physical strength and grace that, decades ago, must have redeemed his clowning. Mastroianni's lank hair leaves a bald spot exposed, and he's haggard and drooping, but he performs with an energy more insistent than he's ever shown before. His Pippo wants to cheer himself up for one more day; in the end, his desire to keep the ball in play, just for a few minutes longer, is intensely moving. Giulietta Masina, with her waif's smile still intact and warming despite a touch of primness, and her music-hall-trouper's sense of the fitness of things, receives Fellini's homage (they have been married since the early forties). She is spirited, tough, preserving; she keeps up standards. But Mastroianni embodies Fellini's strongest emotions. The anguish is acute and almost punishing, as if Pippo represented Fellini's imagined version of himself as an aging blowhard, forgetting the steps to all the old routines even as he staggers on.

Much of *Ginger & Fred* is hellish to sit through, but when these two performers pass through the murderous antechambers of the studio and approach the moment of truth, the movie attains a noble dignity. On-camera, they are frozen with fear, and just about everything goes wrong. Pickled, and thoroughly winded before he begins, Pippo tries to look debonair as his feet are buckling beneath him; only the sturdy housewife Amelia carries him through. The team's Astaire-Rogers pastiche, never anything great to begin with, is just a faded valentine—a flutter of romantic gestures and clichéd steps. But they get by. In the end, heroic professionalism and awesome courage (which Fellini associates with the theater and movies but not, apparently, with television) save the day. In Fellini's disgusted view, a performer's courage—whatever remains of his instinct—is about the only thing that television can't destroy.

In brief: The Money Pit, WHICH STARS Tom Hanks and Shelley Long in the roles once played by real movie stars, is a sort of slapstick, destruction-derby remake of *Mr. Blandings Builds His Dream House.* Though directed by Richard Benjamin, who showed wonderful comic timing in *My Favorite Year,* the movie is unaccountably bad in just about every scene. Crudity like this defies analysis; it's a weird natural disaster, like a hailstorm of rotten eggs. ■

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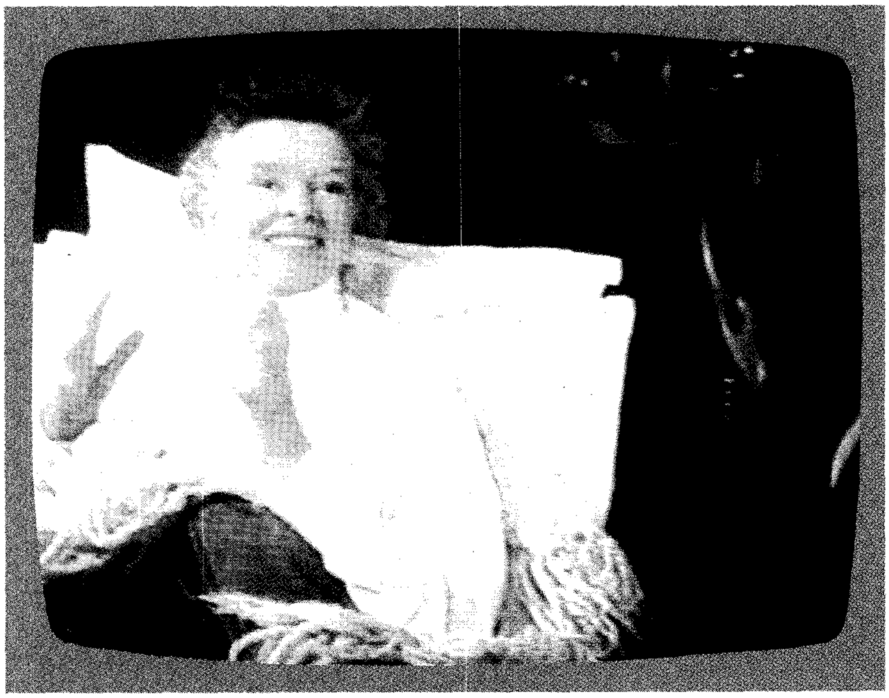
Mrs. Delafield Wants to Marry (SUNDAY, March 30; 9 to 11 P.M.; CBS) is more than a little like *Hannah and Her Sisters.* It is a nice place to visit, and while you're there you feel warm, and immediately after you leave you wonder how and why. We are trafficking in pop-cultural icons: an agitated Katharine Hepburn, her chin firm and her voice fading in and out like the signal on the car radio in the mountains; a hypochondriacal Woody Allen, wearing his death wish like a sweatshirt. Both find love. Neither seems to have earned it, at least on the screen. But you root for them for a couple of hours because they are Katharine Hepburn and Woody Allen, and the culture would lack pep and spice without them, and then you sit around afterward somewhat embarrassed by the grin on your face or the tears in your eyes. You have been used, by the culture honchos. They have tootled your flute.

Hepburn is the widow Delafield, an old-money Wasp aristocrat with grown-up brats conniving for her trust funds. (She has played this role, or something very much like it, on television before, in the awful remake of *The Glass Menagerie,* and in the movies in *On Golden Pond.*) She sickens and almost dies. She is resurrected by Dr. Marvin Elias (Harold Gould), who is divorced and Jewish and, of course, of humble origins. They fall in puppy love. The children are scandalized. What will the restricted neighborhoods think?

The Delafield children include Sarah (Kathryn Walker), who is an alcoholic; Horton (David Ogden Stiers), who is a prig; and Chipper (Charles Frank), who is gay. The Elias children include Shirley (Suzanne Lederer), who is a social worker, and David (John Pleshette), who edits a magazine that worries about dissident Soviet Jews. There is also George (Denholm Elliott), who uses his bird-watching binoculars to look at the geriatric lovebirds from across the street. George, with some preposterous voice-overs, is more or less the Henry Jamesian narrative intelligence of the made-for-TV movie; he ruminates to no consequence whatsoever, because there is nothing in his cud. You will perhaps remember Denholm Elliott from *Bleak House;* what on earth is he doing here pretending to be stupid?



OLD MONEY: *Katharine Hepburn as the Wasp aristocrat who loves a Jew.*

Doesn't this sound less like a novel than a menu? Yes. Are Hepburn and Gould impossibly good—with her chin and his eyebrows, they add up to Teddy Roosevelt—and their children just impossible? (As in a Woody Allen movie, nobody seems to work for a living, which gives them a lot of time to exercise their neuroses.) Yes. And can we predict the wedding, with its buttoned-down yarmulkes and its female minister and its clash of opposing pews? Certainly. Was it really necessary for the doctor's ex-wife to have written a splendid book, and for Stiers to say both "unseemly" and "pinko," and for Hepburn to say, "Love has many faces and some of them are terrifying," and for Chipper's male companion to pretend to be a garage mechanic when he actually works in a flower shop? Of course not.

During the TV movie, we cheer and weep. We want Hepburn, half-sparrow, half-eagle, all a-twitch with eyes like spikes, to nail her man. We want Gould, who is everybody's Jewish father who is also a doctor as well as being sad, to seduce the fidgety Hepburn. We want Stiers to be run down by a Mercedes-Benz. We are rooting against anti-Semitism and for sex in the twilight zone. We *want* our emotions to be manipulated, and they are.

Hepburn has been Oscared four times. Her director, George Schaefer, has been Emmied five times. Harold Gould Obied Off Broadway. Their writer, James Prideaux, won a most-promising-playwright award twelve years ago. They deliver, until you think about it.

THERE'S A NICE JOKE IN THE FIRST EPISODE of **Morningstar/Eveningstar** (Tuesdays; 8 to 9 P.M.; CBS). Everybody, orphans and old people, is saying good night, and someone says, chuckling, "Just like *The Waltons.*" The joke is that Earl Hamner, who was responsible for John-boy and the rest of the Waltons, is also the inventor of *Morningstar/Eveningstar.* This man's wholesomeness is almost predatory.

Look:The orphanage burns down. The kids, variously punk and blank and kitten-cute, move into a retirement home where old people are busy working on their crotchets. (As a network, CBS has always been partial to the elderly, in spite of all the demographics spit at them by advertising agencies; and with *Mrs. Dela-*

Photograph by Donal Holway.

field Wants to Marry and these six one-hours of springtime looking for prime time, CBS has obviously decided that there's life after puberty.) Seamed faces and palsied hands moon at and reach out to the sullen and the scared and the illiterate and the lonely little ones.

As one of the oldsters (Kate Reid) says, "Someday I'm going to find a place where I can keep every homeless thing in the world." Of course, she has a dog. (But they take away her raccoon.) Why not a child?

That's the basic question of *Morningstar/Eveningstar*. How to accommodate the pedagogical capacities of the old to the energy of the young? How to love, without sex? That's family, isn't it? In the service of this emotional transaction, CBS has enlisted some wonderful people: Mason Adams, of *Lou Grant* and *F/X;* Sylvia Sidney, who natters and nurtures; Scatman Crothers, who has played some serious piano; Jeff Corey, a fine actor even when he's assigned bad parts; Teresa Wright, who's going to die next week of cancer; Elizabeth Wilson, who won a Tony; and Reid, who was Tony-nominated twice and should have won it both times.

I've seen the first two hours, and I like them a lot. The social worker Bob (Darrell Larson, a blond Elvis) and the social worker Debbie (Sherry Hursey, who is a bit too nice and overunderstanding) conspire to narrow the gapping of the generations, allocating emotions left and right. The child needs to know about death, as Doug (Leaf Phoenix—who dreams these names?) will find out; the curmudgeon must relearn love, which seems to be what Corey and Adams are about: a bounce against God.

What *Morningstar/Eveningstar* is about is teaching, which always works both ways: What is known and what needs to be known are reciprocal in spirit; no good teacher has ever failed to profit from his or her good students. Teresa Wright will expire, but before she does she will teach young Phoenix not only, at age ten, to read, but to read poetry. And he will read it at her grave. And, yes, of course, I know that I am being manipulated; and, of course, I *want* to be manipulated. Much of the sadness of the old and much of the anger of the young are brought into a reasonable approximation on this program. I wish it well.

Mr. Sunshine (FRIDAYS; 9 to 9:30 P.M.; ABC) is going to make a lot of blind jokes. Paul Stark, an English professor fast with the *aperçu*, can't see anymore, and his wife has left him, and even though he is writing an article for a literary magazine, he bumps and careens across an uncrowded room, muttering through his beard about José Feliciano and "Seeing Eye hookers." He also mutters about Blanche DuBois and grammar. He mutters as though his beard were a waffle.

Stark is really Jeffrey Tambor, who shows up regularly as Judge Alan Wachtell on *Hill Street Blues*. He used to show up regularly on *M*A*S*H* and *Taxi*. He manages a kind of giggling dignity as he rents an apartment from Barbara Babcock, who does her usual distraught-turkey imitation, and as he fusses and feuds with his sixteen-year-old son, John P. Navin Jr., and tries out, on the pilot of this series, a singles club, a sort of gas station for the libido.

It's hard to know whether such a situation comedy will work, because the subject is so uncomfortable to most of us, and ABC has been busy revising the producers, the directors, and the cast. *Mr. Sunshine*, in fact, was supposed to debut last September. But Tambor is good in almost everything he does, and so is Barbara Babcock, and executive producer Henry Winkler is proving that he's more than a Yalie-Fonz.

However: Even in the privacy of our living rooms only *maybe* can we laugh at blindness. Oedipus, Milton, Ray Charles, Ved Mehta, Jorge Luis Borges, Stevie Wonder, Homer—are any of these people *funny?* ■

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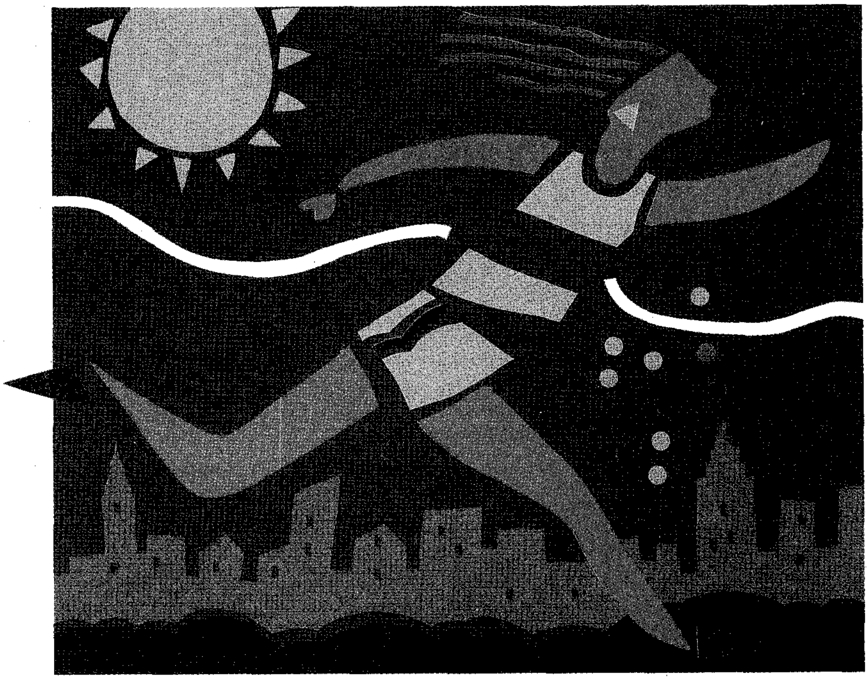

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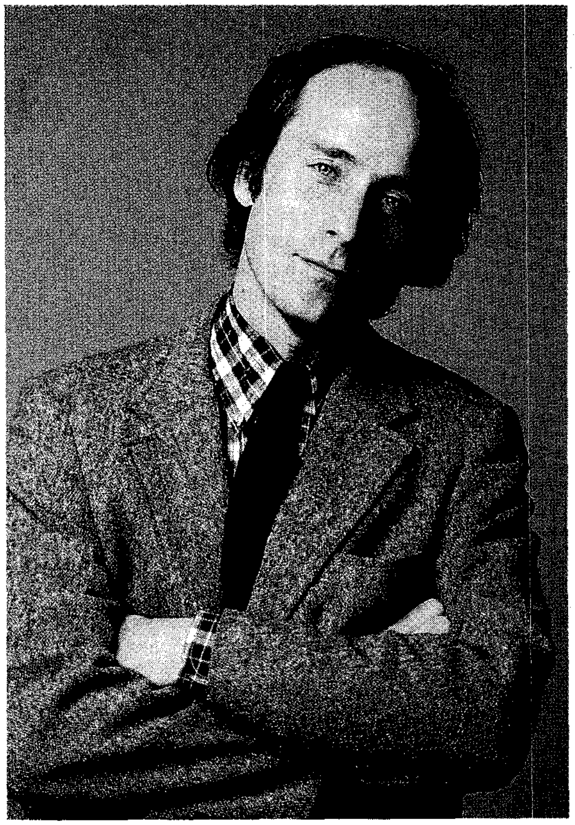
"...*The Sportswriter* is a coldly honest book of love in the suburbs, as flat and clear as early-morning light over the water..."

The Sportswriter, *by Richard Ford. Vintage Books; 375 pages; $6.95 (paper).*

HOW CAN I GET YOU TO READ *The Sportswriter* once I tell you what it's about? True, it's not a novel of life after the bomb drops, nor is it one of those affidavits stating why the author's ex-husband does not deserve to live. However, Richard Ford's novel *is* about a divorced man who is alienated from his feelings and who, during one Easter week, is confronted with the failure of love and the fact of death—no, don't go! For this book, I must quickly add, has none of the pomposity or self-pity that usually inhabits such stories. It is written in a flat, lambent style, as clear and cold as early-morning light over the water. And it is suffused with love for the small, fleeting mysteries of life, as in this description of a New Jersey town at night:

> In the two years since my divorce I've sometimes walked out in these winding, bowery streets after dark on some ruminative errand or other and looked in at these same houses, windows lit with bronzy cheer, dark cars hove to the curbs, the sound of laughing and glasses tinking and spirited chatter floating out, and thought to myself: what good rooms these are. What complete life is here, audible—the Justice's is the one I'm thinking of. And though I myself wasn't part of it and wouldn't much like it if I were, I was stirred to think all of us were living steadfast and accountable lives.
>
> Who can say? Perhaps the Justice himself might have his own dark hours on the streets. Maybe some poor man's life has hung in the balance down in sad Yardville, and the lights in my house—I usually leave them blazing—have given the Justice solace, moved him to think that we all deserve another chance.



RICHARD FORD: *Small mysteries, true confessions.*

Photograph ©1986 by Thomas Victor.

The sportswriter in question is Frank Bascombe, who had "really a wonderful marriage. What I remember of it." That was shattered by the death of a son. At the beginning of the novel, he and his former wife meet, awkwardly, at the child's grave: "These pre-dawn meetings were my idea, and in the abstract they seem like a good way for two people like us to share a remaining intimacy. In practice they are as uncomfortable as a hanging.... It is simply that I don't know how to mourn and neither does X. Neither of us has the vocabulary or the temperament for it, and so we are more prone to pass the time chatting, which isn't always wise." (The wife is referred to only as X, though in every other matter she is nicely particularized. Told that a man from Ohio has killed himself, she says, "'Suicide is very Ohio, you know.'... Hers, as always, is a perfect Michigan attitude. No one there has any patience for Ohio.")

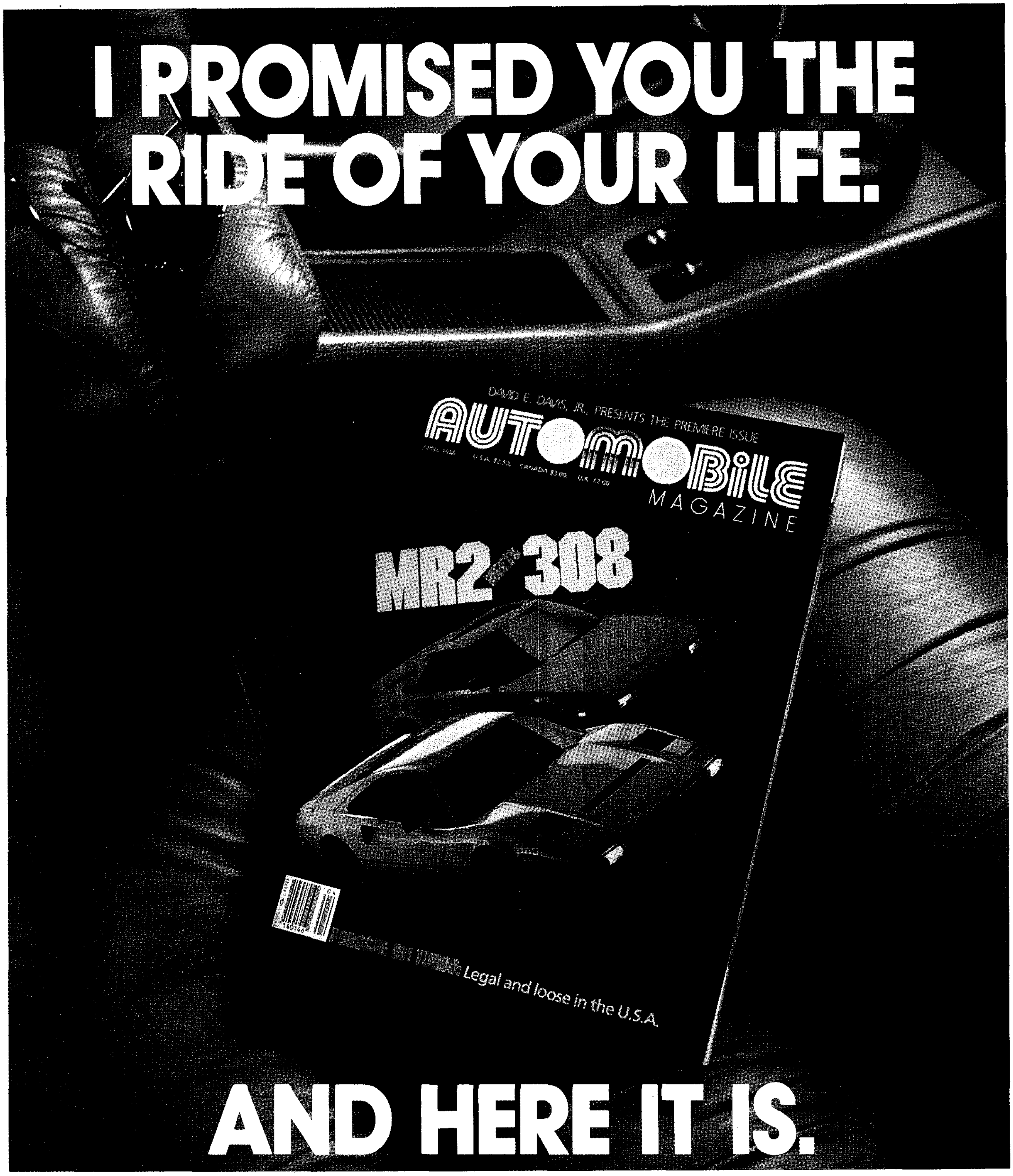
Frank's assignment this week is an interview in Detroit with an ex-football star, and he has decided to take his girlfriend, Vicki Arcenault, along. (Vicki, a commonplace girl of seemingly limitless enthusiasm, whom Frank fiercely sentimentalizes, is just the type to look forward to a romantic weekend in the Motor City.) But, despite her name, Vicki is no fortress against the demons that plague Frank. The athlete turns out to be mad ("I'm a verb, Frank. Verbs don't answer questions"), and somewhere between the snow and the oppressive togetherness of the hotel room and a bad thing that happens late at night, he loses Vicki. In desperation, he proposes, but his peppy little Texas cheerleader turns on him and says she doesn't love him "in the right way": "Just foolin like what we been doin is one thing. But that won't get you all the way to death."

Back home, Frank becomes the reluctant confessor to an obnoxious neighbor who has become unmoored from his marriage ("I gave up all that perpetuity business") and done an extraordinary thing. Despite himself, Frank gets involved in this miserable man's life, and is propelled into the action that sets him free of his own despair and his mourning for his son. There is a good deal of pain in *The Sportswriter,* but Ford treats it with a surgical honesty—this is a book of pitiless truth-telling, at once cruel and full of comfort.

Peggy: The Wayward Guggenheim, *by Jacqueline Bograd Weld. E. P. Dutton; 493 pages; $24.95.*

PEGGY GUGGENHEIM'S BIGGEST problem was how to spend her family money—a task that other heiresses fulfilled in a similarly chaotic fashion. What makes her story different is that, in addition to buying furs and jewels and houses, she patronized some of the major artists of the century and established a collection that became the lesser Guggenheim museum (in Venice). As this biography shows, if you have lots of money and good advice, you can make brilliant contributions to culture; as it also shows, if you buy friends and lovers, you get what you pay for.

In the Paris of the twenties, Peggy acquired her first husband, Laurence Vail. "Laurence," says the author, "had written a play, dabbled at prose and verse, been published in little magazines, but what he really did best was sit in cafés," which is about all one needs to say about Laurence. (He was also a drunk who beat his wife, taunted her for not being an intellectual, and ignored her on their honeymoon to be with his adored sister.) Peggy's second, Max Ernst, was a real artist but another phony husband. Ernst, who had accompanied Peggy to America,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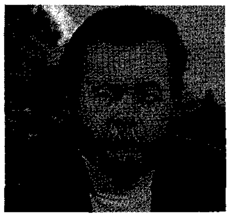
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had no money and was afraid of being deported; as soon as marriage cleared up his problems, he roamed about in search of other female company.

During and after these wretched marriages, Peggy consoled herself with scores of lovers—or, more accurately, sex partners. The greater part of *Peggy* is given over to this aspect of her life, and a sad and repulsive tale it is—the story of an empty, unattractive woman flinging herself at everything in pants (including homosexuals, lesbians, and sailor boys) in search of a little attention she could call love. She also collected such house guests as Truman Capote, who put her in "Answered Prayers" and called her "a long-haired Bert Lahr"; Mary McCarthy, who caricatured her in a short story; and the charming John Richardson, who titters about his hostess, the "aging nymphomaniac." Peggy was also scorned by the artists she patronized. Djuna Barnes, whom Peggy supported for 50 years, treated her with contempt, telling her on one occasion, "You've got the money, but I've got the brains."

Still, no one with Peggy's wealth is altogether a victim. Though Peggy was capable of great generosity, she could also be stingy and capricious, using her money as a club. "Somehow, the only pleasure I can get while I give," she said, "is when I withhold for a while to give them pain." And, for someone who had suffered a miserable childhood (she described it as "one long, protracted agony"), her treatment of her own children was appalling—ruthlessly ignored, they were frightened and confused by the neurotic, oversexed atmosphere of their many homes. Her daughter, pushed into a promiscuous life at fifteen, tried to kill herself several times and finally succeeded. "If Peggy made reference to her children and grandchildren," says the author, "she meant the dogs."

The nauseating effect of this story is made even stronger by Jacqueline Weld's choppy, formless prose. In the contemporary manner, this biography is not so much written as assembled, a jumble of innumerable quotations that tosses the reader this way and that, then brings him up with a bump against awful clichés ("they both decided to . . . consummate their lust"). Almost swamped by this ugly, trivial history is Peggy's real achievement—her Art of This Century Gallery introduced the Surrealists to New York and showcased the work of other neglected artists, including Jackson Pollock, whom she paid a salary so that he could paint full-time. And the Picassos, Braques, and Brancusis she bought when they were cheap became a monument to do anybody proud. Readers of this repetitious and sordid biography, however, are encouraged to feel the condescension of one of her pickups, rather than the gratitude of a lover of art.

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Children of Light, *by Robert Stone. Alfred A. Knopf; 258 pages; $17.95.*

THOUGH *Children of Light* IS NOT A FAT novel, there seems to be a thin one inside, struggling to get out. Sometimes I felt that novel was *The Day of the Locust,* sometimes *The Bad and the Beautiful.* Robert Stone's book takes place on a movie location in Mexico, where men with the eyes of lizards and women with the morals of cats engage in cold, shoddy transactions while evil simmers under the sun. When we first see the director Walter Drogue, he and his wife and father are all naked in an outdoor Jacuzzi. The men reminisce about the good old days: "We had an extra once—they called him Freddy the Fag. . . . One time we're making a Western . . . and Freddy walks up a flight of stairs like he's on his way to get a bouquet from Bert Parks. Next take, the A.D. says, 'Freddy, for Christ's sake, can't you walk up those stairs like a man?' Freddy turns around and says, 'If you want me to play character parts, you'll have to pay me for it.' "

These Old Hollywood characters and atmosphere are creepily entertaining, if familiar, but the foreground is occupied by two New Hollywood types, Gordon, the screenwriter, and Lu Anne, the star. Gordon, depressed by the breakup of his marriage, has been living on cocaine with vodka chasers; Lu Anne, "his dark angel," has stopped taking her medication and is seeing a lot of people who aren't there. Lu Anne, who talks Californian even to her Maker ("My God, she prayed, be there for me"), is indecisive when her old lover wants to resume their affair ("I'm so f---ed up, Gordon. I mean—I think I love you") and rushes off to spend the night cuddling a homosexual. Soon, however, the two are shacked up, and, although numerous people have told Gordon about Lu Anne's fragile mental state, they go on a coke binge that ends with them naked and throwing pig manure at each other.

Though Stone seems to be using Lu Anne and Gordon for some kind of portentous statement about disintegration and futility, the random couplings of a nut case and a selfish jerk cannot bear that kind of freight, any more than they can create any dramatic interest or sympathy. (Lu Anne just lurches from one crescendo of craziness to another; the method, as well as the fact, of her death has been so insistently rehearsed that, if Gordon is surprised, he's the only one.) The Old Hollywood book or movie would have contrasted the film world's lewdness and brutality with the innocence or pained honor of an outsider. With his romantic-apocalyptic approach, Stone has written a novel full of hysteria but devoid of the action that creates character. If this book *were* a film, it would be low-budget Ken Russell. ▬

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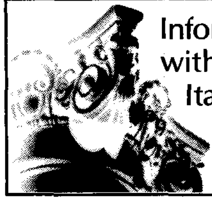

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Often overlooked by those in search of culinary fireworks, these restaurants offer Caribbean and Chinese food, with Cuban or Dominican dishes on one side of the menu, retro-Cantonese on the other.

Here are the down-home flavors of Cuba's fried sweet plantains, onion-spiked black beans, and gutsy meat, poultry, and fish dishes. Can you believe these work in harmony with pre-Sichuan-vintage Cantonese dishes—pork fried rice, stir-fried lo mein noodles, chow mein, chop suey, and egg foo yung?

Chalk it up to history. This tradition of Spanish-speaking, Cantonese-owned restaurants serving two cuisines—*comidas chinas y criollas*—has existed since the Chinese migration to the Caribbean a century ago. Still, these split-personality meals get wacky when Chinese waiters chatter away in Spanish but don't understand your English.

Hold the *Miami Vice* apparel and reach for rumpled jeans. Atmosphere is strictly Third World—from the fluorescent-lit Chinese-landscape-painting school of décor—with prices to match. Menus are sometimes to be found stacked on beer or soda cartons at the back of the dining room.

Aficionados know that the food, if not stellar, is inexpensive and good. Portions are piled high with rice (white, yellow, or bean-blackened), and plantains are plentiful.

Lunch or dinner for two averages $15 to $18, including beverage, tax, and tip (there are few appetizers or desserts).

Ask about the extensive menu at **Mi Chinita** (176 Eighth Avenue, at 19th Street, 741-0240; open Monday through Saturday 11:45 A.M. to 9:30 P.M.; no credit cards), a favorite Chelsea Chino–cum–Art Deco diner, and the waiter suggests Chinese.

But Latino dishes fare best here (and most everywhere else too). The crisp, juicy roast-chicken quarter ($4.05) is accompanied by (generally) ripe fried plantains, nearly candied at the edges. There is also good fried chicken ($4.05).

Silverware arrives with a clatter alongside the serviceable beef and broccoli ($5.45) and the soupy chicken chop suey ($4.65) that even eight different vegetables couldn't liven up.

Cuban-style beefsteak ($5.25), a tasty, chewy paillard, is topped with raw onions and comes with black beans—the best we sampled. And while the classic Cuban shredded beef, ropa vieja ($4.65), was lackluster, fried chick-peas with chorizo ($4.35) were a delicious surprise.

Steer clear of dessert (leaden bread pudding, canned fruits), but the house wine ($1.50), served in water glasses, is very drinkable. This is standard-issue Chino-Latino: huge menu (when in doubt, order combination plates), French-style bread with salted butter, bottles of oil and vinegar to moisten the "salad" of shredded iceberg lettuce and tomato. Take rice and beans (either red or black) for granted.

You'll find all that and more at **La Tacita de Oro Restaurant** (2641 Broadway, at 100th Street, 663-1620; open daily 11:30 A.M. to 10:30 P.M.; no credit cards), where the most expensive entrée is $5.75. So overlook the seedy front counter, the dining room that boasts Chinese-zodiac paper place mats, the aging refrigerator, and the ancient waiter who laughs when you order too much.

Begin with chick-pea soup ($1.50) tinted with achiote seeds (which impart a saffronlike color). Fried kingfish ($4.10), huge and tasty, is served with the conventional garnish. Anyone for roast-pork chow mein ($3.90)? "Most satisfactory," said the Citibanker.

Carne guisada ($4.10) is stewed to death, but the ground-beef picadillo ($3.70) is great. Ask for Chinese fried rice with this and other Latin dishes.

Bring your own beer or wine to La Tacita. And try the flan (75 cents)—that's saving the best for last.

Lunch is happier than dinner at **Sol De Oro** (110 West 14th Street, 242-5425; open daily 11 A.M. to 10 P.M.; no credit cards), because this bustling block between Sixth and Seventh Avenues is nearly deserted after dark. The windows may appear frosted with grime and the Leatherette booths smudged with use, but the kitchen is fresh at any hour.

Chicken lo mein ($3.65) abounds with well-seasoned chicken and noodles. Ropa vieja ($3.60) is so tasty we took leftovers home, and the four fried jumbo shrimp in a light batter with salad and bananas ($4.50) were gobbled up in a trice. A stack of roast-pork egg foo yung omelets ($3.75) elicited sighs of nostalgia. Wine and beer are available.

Eating early is a Chinese custom, and many of these places close between 10 and 11 P.M.; as ten o'clock nears, waiters eat dinner, mop floors, and stack chairs. One night, late, the cooks played cards as we waited for our dishes. ■

Photograph by Donal Holway.

SALES & BARGAINS

BY LEONORE FLEISCHER

THE ELEGANT TABLE

FAMOUS-NAME TABLETOP ITEMS AND giftware are here at large reductions. More than 300 patterns of dinnerware (prices listed are for a twenty-piece service for four) include: Arzberg White, list $150, here $89.95; Block China Bands (in six colors), list $200, here $99.95; Franciscan Desert Rose, Apple, or Fresh Fruit, list $150, here $89.95; Wedgwood White, list $300, here $169; Wedgwood Medici, list $400, here $239.95; Spode Marlboro Sprays, list $260, here $159.80; Bernadaud Limoges (seven all-white patterns), list $260, here $139.95; Villeroy & Boch Basket, list $356, here $213.60. Also, Portmeiron Botanic Garden (service for six), list $324, here $194; Royal Worcester Evesham, list $101 for a six-piece setting, here $33.95; Yamaka Sunlight White, list $270 for a 45-piece set, here $89.95; French Limoges white buffet plates, list $27, here $14.95; all Goebel china patterns, 30 to 40 percent off list; Villeroy & Boch marble-look buffet plates, list $35, here $18.95; wood service plates, list $35, here $17.50; Wedgwood three-piece Beatrix Potter Peter Rabbit sets, list $39, here $24.95; Royal Worcester three-piece Cabbage Patch sets, list $35, here $12.50. More than 300 patterns of 18/8 stainless-steel flatware (prices listed are for a five-piece setting) include: Yamazaki Narcissa, Calibre, or Guardian, list $50, here $14.95; Fraser Chateau, list $45, here $14.95; Supreme Ionic, list $37.50, here $18.95; Oneida Royal Crest, list $420 for a 46-piece service for eight, here $89.95; Stanley Roberts stainless-with-gold, list $200 for a 50-piece service for eight, here $99.95. Stemware includes: Kosta Boda Chateau, list $19.50 each, here $12.95; Orrefors Illusion and Prelude, list $21 and $33 each, respectively, here $14.70 and $21.40; Atlantis Crystal Chartres, Fantasy, or Flight, list $32.50 each, here $22.75; Sasaki Wings, list $30 each, here $17.95. Kosta Boda bowls and vases, 30 to 50 percent off list; selected Swarovski crystal miniatures, list $16.50, here $12. Also, Lalique, Baccarat, and Waterford crystal, 20 percent off list; Lladro figures, 30 to 40 percent off list; Jena glass teapots, list $45, here $14.95; Melior Chambord coffee-makers and replacement beakers, 30 percent off list; handmade-linen eight-piece place-mat sets, list $65, here $34.95; matching napkins, list $48 a dozen, here $24; and much more. A.E.,

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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FOR MEN

THE CLOTHING HERE IS MANUFACTURED on the premises and sold at wholesale prices. Sizes are: suits and jackets 36–46 S, 36–50 R, 38–50 L, portly 40–50 S and R, and cadet 36–44; trousers 30–46 S, R, and L. Cashmere-and-wool suits, here $289; wool suits, here $189; cashmere sport coats, here $259; silk sport coats, here $219; wool sport coats, here $149; wool-worsted tuxedos, here $199; wool slacks, here $49.50–$59.50; and much more. Also, custom-made clothing, including two-piece suits made in your choice of wool or wool-blend fabrics, with one or two fittings, here $295. A.E., M.C., V., checks accepted; exchanges possible. *The Individual Man, Ltd., 85 Fifth Ave., at 16th St., eighth floor (924-2157); Mon.–Fri. 9 a.m.–5 p.m. and Sat. till 4 p.m.; while stock lasts.*

IMPORTED CHIC

HIGH-STYLE WINTER CLOTHING FOR MEN and women, imported from Italy and France, is reduced here 50 percent. For men (sizes 36–44 S, R, and L, and shirt sizes 14½–17½): Zilli suede cardigans, with mink collar and lining, were $4,450, now $2,225; Zilli leather jackets, were $1,750, now $875; Nicola Blasi suits, were $1,100, now $550; Blasi glen-plaid jackets, were $695, now $347.50; Burini silk shirts, were $250, now $125. For women (sizes 4–12): Ginochetti hand-knitted V-necked sweaters, were $285, now $142.50; Giusi Slaviero evening sweaters, were $460, now $230; Lancetti wool sweater-pants-and-metallic-jacket sets, were $1,430, now $715. Also, dresses, pants, coats, suits, accessories, and more, now 50 percent off. A.E., M.C., V., checks accepted; all sales final. *Danielli, 645 Fifth Ave., at 51st St. (751-3265); Mon.–Sat. 10 a.m.–6 p.m.; through 4/5.*

A PRETTY GIRL

VERY PRETTY DRESSES FOR GIRLS (SIZES 2T–4T, 4–6X, and 7–12) are here at wholesale prices. Polyester-and-cotton white Victorian party dresses with lace, retail $45 (sizes 4–6X) and $50 (sizes 7–12), here $24 and $26, respectively; polyester-and-cotton ruffle- and lace-trimmed calico print dresses (sizes 2T–4T), retail $21–$30, here $10–$15. Checks accepted; no credit cards; all sales final. *Doris Brosk, Inc., 112 West 34th St., Room 486 (564-2122); Mon.–Fri. 11 a.m.–5:30 p.m. and Sat. and Sun. (3/29 and 30 only) noon–4 p.m.; while stock lasts.* ■

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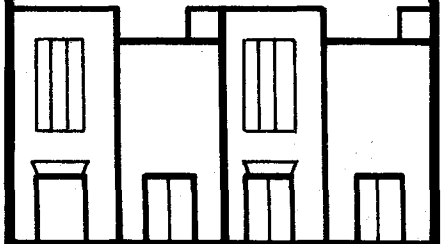

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A Complete Entertainment Guide for Seven Days Beginning
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95
MOVIES

104
THEATER

107
ART

110
MUSIC & DANCE

113
OTHER EVENTS

115
RESTAURANTS

121
NIGHTLIFE

123
RADIO

124
TELEVISION

MOVIES
THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Apr. 1: *The Courtesans of Bombay; Jama Masjid Street Journal.* #2—Thru May 15: Kurosawa: The Works. Mar. 26–29: *Dersu Uzala; Throne of Blood.* Mar. 30–Apr. 1: *Ikiru; The Quiet Duel.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Mar. 26: *Buddenbrooks.* Mar. 27: *A Place in the Sun; Shane.* Mar. 28–29: *Desperately Seeking Susan; Next Stop, Greenwich Village.* Mar. 30: *The Hunger; Vampyr.* Mar. 31: *The King of Comedy; Alice Doesn't Live Here Anymore.* Apr. 1: *Gimme Shelter; Let's Spend the Night Together.*

3. ESSEX—Grand and Essex Sts. 982-4455. Thru Mar. 27: *House.* Beg. Mar. 28: *3:15: The Moment of Truth.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*The Mystery of Picasso; Ballet Mécanique.* #2—*28 Up.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*The Gods Must Be Crazy.* #2—*Salvador.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru Mar. 27: *Brazil.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Mar. 26: *The National Health; Georgy Girl.* Mar. 27: *A Tree Grows in Brooklyn; Panic in the Streets.* Mar. 28–29: *Stage Fright; The Wrong Man.* Mar. 30: *Rain; Of Human Bondage.* Mar. 31: *Alphaville; Le Gai Savoir.* Apr. 1: *The Sun Also Rises; The Snows of Kilimanjaro.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Mar. 26–27: *Viridiana; Nazarin.* Mar. 28–29: *King of Hearts; Harold and Maude.* Mar. 30: *Tales of Hoffman; The Red Shoes.* Mar. 31–Apr. 1: *Lola; Christiane F.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*The Color Purple.* #2—*Out of Africa.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*The Official Story.* #2—*The Trip to Bountiful.* #3—*The Boys Next Door.* #4—Thru Mar. 27: *Sugarbaby.* Beg. Mar. 28: *Turtle Diary.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Down and Out in Beverly Hills.* #2—Thru Mar. 27: *Crossroads; Care Bears Movie II.* Opening Mar. 28: *RAD.* #3—*Sleeping Beauty.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Police Academy 3: Back in Training.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. Thru Mar. 27: *Crossroads.* Opening Mar. 28: *Lucas.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Hannah and Her Sisters.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Just Between Friends.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—Thru Mar. 25: *F/X.* Opening Mar. 26: *The Money Pit.* #2—*Pretty in Pink.* #3—*Gung Ho.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*The Gods Must Be Crazy.* #2—Thru Mar. 27: *The Hitcher.* Opening Mar. 28: *Lucas.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. Thru Mar. 25: *Pretty in Pink.* Opening Mar. 26: *The Money Pit.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—Thru Mar. 26: *House.* Opening Mar. 27: *April Fool's Day.* #2—*Gung Ho.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*Out of Africa.* #4—*Highlander.* #5—*Wildcats.* #6—*The Jewel of the Nile.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Sleeping Beauty.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Police Academy 3: Back in Training.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Care Bears Movie II.* **EMBASSY 3**—*Down and Out in Beverly Hills.* **EMBASSY 4**—Thru Mar. 25: *Brazil.* Beg. Mar. 26: *Pretty in Pink.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—Thru Mar. 27: *Hamburger.* Opening Mar. 28: *RAD.* #2—*The Naked Cage; The Delta Force.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Down and Out in Beverly Hills.*

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *3:15: The Moment of Truth.* #2—*F/X.*

MOVIES

41. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Care Bears Movie II.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Just Between Friends.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *The Gods Must Be Crazy.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Color Purple.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Brazil.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Always.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. Thru Mar. 27: *Salvador.* Opening Mar. 28: *The Quiet Earth.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. Thru Mar. 27: *Highlander.* Opening Mar. 28: *Lucas.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Ran.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. Thru Mar. 27: *Kiss of the Spider Woman.* Beg. Mar. 28: *Turtle Diary.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Down and Out in Beverly Hills.* #2—*Police Academy 3: Back in Training.*

55. BARONET—Third Ave. at 59th St. 355-1663. *Crossroads.* **CORONET**—*Just Between Friends.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Mystery of Picasso.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. Thru Mar. 27: *Turtle Diary.* Opening Mar. 28: *Trouble in Mind.* **CINEMA II**—753-0774. *The Trip to Bountiful.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*F/X.* #2—832-2720. Thru Mar. 27: *Salvador.* Opening Mar. 28: *RAD.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—Thru Mar. 25: *9½ Weeks.* Opening Mar. 26: *The Money Pit.* #2—*Pretty in Pink.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Smooth Talk.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. Thru Mar. 27: *Out of Africa.* Opening Mar. 28: *Ginger & Fred.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru Mar. 27: *F/X.* Opening Mar. 28: *RAD.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Mar. 27: *Crossroads.* Opening Mar. 28: *Lucas.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Gung Ho.* #2—Thru Mar. 26: *Hamburger.* Opening Mar. 27: *April Fool's Day.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Police Academy 3: Back in Training.* #2—*The Color Purple.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *9½ Weeks.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Angry Harvest.* #2—Thru Mar. 27: *Kaos.* #3—*The Official Story.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Wed.–Sat.: Part I; Sun.: Parts I & II; Mon.–Tue.: Part II. #2—Thru Mar. 27: *Two English Girls.* Opening Mar. 28: *Quilombo.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Apr. 5: All About Bette: The Films of Bette Davis. Mar. 26–27: *The Catered Affair; The Bride Came C.O.D.* Mar. 28–29: *Beyond the Forest; Whatever Happened to Baby Jane?* Mar. 30–31: *The Petrified Forest; Kid Galahad.* Apr. 1–2: *Hollywood Canteen; Death on the Nile; Thank Your Lucky Stars* (excerpt).

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Parting Glances.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Hannah and Her Sisters.* #2—*The Color Purple.* #3—*Gung Ho.* #4—Thru Mar. 25: *F/X.* Opening Mar. 26: *The Money Pit.* #5—*Pretty in Pink.* #6—*Police Academy 3: Back in Training.*

86. THALIA—95th St. W. of B'way. 222-3370. Mar. 26: *Missing; In the Name of the People.* Mar. 27: *He Who Gets Slapped; The Unholy Three* (1925). Mar. 28: *Gabriela; I Love You.* Mar. 29: *Lili Marleen; Lola.* Mar. 30: *Easter Parade; Summer Stock.* Mar. 31: *Murmur of the Heart; Thief of Paris.* Apr. 1: *All I Desire; Blowing Wild.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Mar. 26: *Sans Soleil; Hiroshima, Mon Amour.* Mar. 27: *The Asphalt Jungle; Sweet Smell of Success.* Mar. 28–29: *The Big Sleep* (1946); *To Have and Have Not.* Mar. 30: *Singin' in the Rain; An American in Paris.* Mar. 31: *El Norte; Sugar Cane Alley.* Apr. 1: *Alphaville; Weekend.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Sleeping Beauty.* #2—*Out of Africa.* #3—*Down and Out in Beverly Hills; Care Bears Movie II.* #4—Thru Mar. 26: *Brazil.* Opening Mar. 27: *April Fool's Day.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Care Bears Movie II.* #2—*Down and Out in Beverly Hills.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm.: Apr. 1–3 & 5: Wildlife Film Celebration. Apr. 1 at 11 a.m.: *Year of the Wildebeest;* 11:35 a.m.: *Secrets of an Alien World;* 12:45: *Denali Wilderness;* 1:20: *Cry of the Muriqui.* **Naturemax Theater:** adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly.*

ASIA SOCIETY—Park Ave. at 70th St. 517-2742; -8508; Chargit: 944-9300. Adm. $12; members and students $10. Film and Reality. Apr. 1 at 8: *Jazz Is My Native Language: A Portrait of Toshiko Akiyoshi* (1984) by Renee Cho; Akiyoshi will be present and perform live on the piano.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free; reservations advised. Mar. 28 at 8: *Marnie* (1964) by Alfred Hitchcock, with Tippi Hedren and Sean Connery; guest speaker Warren Sonbert. Mar. 30 at 8: *Faster Pussycat! Kill! Kill!* (1966) by Russ Meyer.

FRENCH INSTITUTE—355-6100. Thru Apr. 13: A Celebration of Marguerite Duras in Theater, Film, and Literature. Ciné-Club: **Phillips Hall, Christ Church, 60th St. and Park Ave.:** Adm. $2.50; students and senior citizens $2; members free: Mar. 26 at 12:30 & 6: *India Song* (France, 1975) by Duras; 3:15 & 8:45: *Des journées entières dans les arbres* (France, 1976) by Duras. Mar. 29 at 12:30: *L'Homme Atlantique* (France, 1982, no subtitles) by Duras; 1:45: *Agatha ou les lectures illimitées* (France, 1981, no subtitles) by Duras; 3:45: *Le Navire Night* (France, 1978, no subtitles) by Duras; 5:45: *Le Camion* (France, 1977) by and with Duras. Téléthèque (video; no subtitles): **French Institute, 22 E. 60th St.:** Adm. $2; members free: Mar. 28 at 1 & 6: *La Couleur des mots* (France, 1984), an interview with Duras; 2:15: *Son nom de Venise dans Calcutta désert* (France, 1976) by Duras; 4:30: *Le Cimetière anglais* (France, 1984), an interview with Duras.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Mar. 28–May 4: *Hard Metals Disease* (1984) by Jon Alpert.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $15; members $12; series tickets available: Critic's Choice: Mar. 26 at 6:15: *Tokyo Story* (Japan, 1953) by Yasujiro Ozu, introduced by Stanley Kauffmann. Adm. $7.50; members, students, and senior citizens $5; advance tickets available: Mar. 27 at 6:15: *Hellfire: A Journey From Hiroshima* (premiere) by John Junkerman and John W. Dower; introduced by Dr. Robert J. Lifton and Betty Jean Lifton; filmmakers present for discussion and reception following screening.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm. Mar. 30 at 12:30, 1:30 & 2:30: Music in March: *Mozart Violin Concerto in A Major* (1973), with Isaac Stern.

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room, thru Mar. 29: Tue.–Fri. at 2, Sat. at 1: Objectivity: *Synchronicity* by Scott Rankin, *E. M. Fisher* by Carole Ann Klonarides and Michael David Owen, and *Enigma* and *We Are Things* by Paul Knotter; Tue.--Fri. at 2:30, Sat. at 1:30: Everything but . . . : Recent video by various artists; Tue.–Fri. at 3:45, Sat. at 2:45: New Documentary Forms: *Mexican Tapes* by Louis Hock and *Necros: An Aftermath* by David Plachy.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Personal Cinema Program: filmmakers present. Mar. 29 at 8: Films by Christine Koenigs.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Adm. $5; members $4: Mar. 31 at 5:30: A seminar with Jay Sandrich, featuring highlights of the director's work. Free with museum adm.: Tue. 12 noon–8, Wed.–Sat. 12 noon–5: Thru Mar. 28: James Dean: The Television Work. Thru Apr. 4: Mobil & *Masterpiece Theatre:* 15 Years of Excellence.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Apr. 22: Made in Scotland: Eight new videos by Scottish artists. **Titus Theater 1:** Mar. 27 at 2:30 & 6: What's Happening?: *Little People* (1984) by Thomas Ott and Jan Kravitz. Continuing Mar. 28: British Film: The Musical and Comedy Tradition. Mar. 28 at 2:30: Two Early Backstage Musicals: *Harmony Heaven* (Great Britain, 1930) by Thomas Bentley, and *Raise the Roof* (Great Britain, 1930) by Walter Summers; at 6: *Champagne Charlie* (Great Britain, 1944) by Alberto Cavalcanti. Mar. 29 at 2: (See Mar. 28 at 6); at 5: *Would You Believe It?* (Great Britain, 1929) by and with Walter Forde. Mar. 30 at 2: *Vice Versa* (Great Britain, 1948) by Peter Ustinov, with Anthony Newley and Petula Clark; at 5: *The Belles of St. Trinians* (Great Britain, 1954) by Frank Launder, with Alastair Sim. Mar. 31 at 2:30: (See Mar. 29 at 5); at 6: (See Mar. 30 at 2). Apr. 1 at 2:30 & 6: In Memoriam (Sam Spiegel): *On the Waterfront* (1954) by Elia Kazan, with Marlon Brando.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Mar. 26–27 at 8: *Late Chrysanthemums* (Japan, 1954) by Mikio Naruse; Mar. 27 at 7:30: Global Village National Documentary Festival: *Waiting for the Invasion: U.S. Citizens in Nicaragua* by Dee Dee Halleck, *Women of Steel* by Mon Valley Media, *The 100 Years War: Personal Notes Part 1* by Illan Ziv, and *Evita: A Video Scrapbook* by Jaime Davidovich. Mar. 28–29 at 7:45 & 10:15, Mar. 30 at 3, 5 & 7:30, Mar. 31–Apr. 2 at 8 (playing thru Apr. 9): *The Official Story* (Argentina, 1985) by Luis Puenzo.

NEW MUSEUM OF CONTEMPORARY ART—583 B'way. 219-1222. Free with museum adm. Wed. 12–8, Thu.–Sun. 12–6, thru Mar. 30: Recent video by thirteen artists, including *Lowell Moves to New York* (1984) by Jill Kroesen, and *Watch Me Now* (1984) by Michael Marton.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Mar. 27 at 12 noon: Viewpoint: Japan: *Tokyo: The 51st Volcano* (1972) by Christopher Ralling, and *Polluted Japan* (1976) by Katsuhiro Maeda; at 6: Meet the Makers: Video Views History: Martha Rosler. Apr. 1 at 12 noon: Spies: *The 39 Steps* (1935) by Alfred Hitchcock; 2:30: *Electric Boogie* (1983) by Freke Vuijst, and *He Makes Me Feel Like Dancin'* (1983) by Emile Ardolino.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 7 & 9:30, Fri.–Sun. at 4:30: *Love on the Ground* (France, 1984) by Jacques Rivette. Public Service (free): Fri.–Sun. at 2: *Point of Order* (1964) by Emile de Antonio.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. 718-592-5555. Free with museum adm. Mar. 29 at 2: *Matisse: A Sort of Paradise* (1968) by Lawrence Gowing and John Jones.

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. Mar. 29 at 8: *The King of Kings* (1927) by Cecil B. DeMille; live piano accompaniment.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Joseph Ruttenberg: Cinematographer. Mar. 30 at 1:30: *Green Mansions* (1959) by Mel Ferrer, with Audrey Hepburn.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Mar. 25–Apr. 10: Films of Yvonne Rainer. Mar. 25 at 2, Mar. 26–29 at 12 noon: *Lives of Performers* (1972); Mar. 25 at 6, Mar. 26–29 at 2:30: *Film About a Woman Who . . .* (1974). Mar. 30 at 1, Apr. 1 at 2, Apr. 2–4 at 12 noon: *Kristina*

Talking Picture (1976); Mar. 30 at 3:30, Apr. 1 at 5:45, Apr. 2–4 at 2:30: *Journeys From Berlin/1971* (1980). **Philip Morris branch, 42nd Street at Park Ave.** 878-2453. Free. Apr. 1–2 at 12:30: Urban Pleasures: New York 1900–1940: *How a French Nobleman Got a Wife Through the New York Herald "Personal" Columns* (1904), *Coney Island at Night* (1905), *Manhatta* (1921) by Paul Strand and Charles Sheeler, *The Window Cleaner* (1945) by Jules Bucher, *Little Fugitive* (1953) by Ray Ashley, Morris Engel, and Ruth Orkin, *N.Y., N.Y.* (1957) by Francis Thompson, and *Under the Brooklyn Bridge* (1953) by Rudy Burkhardt.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training.* #3—*Sleeping Beauty.*

101. BAINBRIDGE—E. 204th St. nr. Webster Ave. 655-1070. Program unavailable.

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Just Between Friends.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Pretty in Pink.* #2—*Gung Ho.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Just Between Friends.* #2—*Hannah and Her Sisters.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Just Between Friends.* #2—*Police Academy 3: Back in Training.* #3—*Crossroads.* #4—Thru Mar. 27: *Down and Out in Beverly Hills.* Beg. Mar. 28: *RAD.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Hamburger.* #2—*Care Bears Movie II.* #3—Thru Mar. 26: *Wildcats.* Beg. Mar. 27: *April Fool's Day.* #4—*Crossroads.* #5—*The Color Purple.* #6—*Sleeping Beauty.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. *Police Academy 3: Back in Training.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Care Bears Movie II; Bad Guys.* #2—*The Naked Cage; Hollywood Vice Squad.* #3—*The Color Purple.* #4—*Shaolin Red Masters; Shaolin vs. Lama.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Sleeping Beauty.* #2—Thru Mar. 27: *Wildcats; Crossroads.* Beg. Mar. 28: *Lucas.* #3—*Police Academy 3: Back in Training.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Crossroads; Care Bears Movie II.* #2—*F/X.* #3—*Pretty in Pink.* #4—*Down and Out in Beverly Hills.* #5—*House.* #6—*Sleeping Beauty.* #7—*Wildcats.* #8—*Police Academy 3: Back in Training.* #9—*Gung Ho.* #10—*Hannah and Her Sisters.* #11—*Just Between Friends.* #12—*The Naked Cage.* #13—*The Color Purple.*

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Just Between Friends.* #2—*Hannah and Her Sisters.* #3—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *3:15: The Moment of Truth.* #4—*Sleeping Beauty.* #5—*Down and Out in Beverly Hills; Care Bears Movie II.* #6—*The Color Purple.* #7—Thru Mar. 27: *F/X.* Beg. Mar. 28: *RAD.*

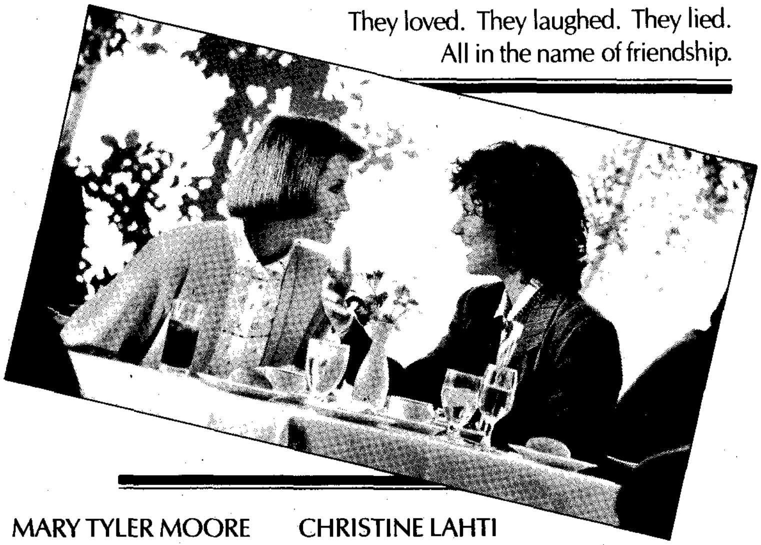
201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.* #3—*Pretty in Pink.* #4—Thru Mar. 25: *House.* Beg. Mar. 26: *The Money Pit.* #5—Thru Mar. 26: *Hamburger.* Beg. Mar. 27: *April Fool's Day.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Just Between Friends.* #2—*Down and Out in Beverly Hills.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Gung Ho.* #2—Thru Mar. 25: *Hamburger.* Beg. Mar. 26: *The Money Pit.* #3—*Pretty in Pink.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Police Academy 3: Back in Training.* #2—*Crossroads.* #3—*Sleeping Beauty.* #4—*The Color Purple.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—Beg. Mar. 28: *Sleeping Beauty.*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Produced by EDWARD TEETS and ALLAN BURNS Written and Directed by ALLAN BURNS
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#2—Beg. Mar. 28: *RAD.* #3—Beg. Mar. 28: *Lucas.* #4—Beg. Mar. 28: *3:15: The Moment of Truth.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.* #3—*Police Academy 3: Back in Training.* #4—*Gung Ho.* #5—*Care Bears Movie II;* Thru Mar. 25: *Pretty in Pink.* Beg. Mar. 26: *The Money Pit.* #6—Thru Mar. 27: *Down and Out in Beverly Hills.* Beg. Mar. 28: *RAD.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Down and Out in Beverly Hills.* #2—*Hannah and Her Sisters.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training; Care Bears Movie II.* #3—*Just Between Friends.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*The Color Purple; Care Bears Movie II.* #2—*Sleeping Beauty.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*The Color Purple.* #2—*Police Academy 3: Back in Training.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*House.* #2—*Gung Ho.* #3—*Hamburger.* #4—*The Naked Cage.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Police Academy 3: Back in Training.* #2—*The Color Purple.* #3—*Care Bears Movie II.* #4—Thru Mar. 26: *Bad Guys; The Naked Cage.* Beg. Mar. 27: *April Fool's Day.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Hannah and Her Sisters.* #2—*Pretty in Pink.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Mar. 27: *Smooth Talk.* Beg. Mar. 28: *Lucas.* #2—Thru Mar. 27: *The Naked Cage; The Delta Force.* Beg. Mar. 28: *RAD.* #3—*Sleeping Beauty.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Mar. 27: *Wildcats.* #2—Thru Mar. 27: *House.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Mar. 27: *Out of Africa.* #2—Thru Mar. 27: *Wildcats.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Down and Out in Beverly Hills.* #2—*Care Bears Movie II; The Hitcher.* #3—*Highlander.* #4—*Police Academy 3: Back in Training.* #5—*Crossroads; Bad Guys.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Just Between Friends.* #2—*Care Bears Movie II.* Beg. Mar. 26: *The Money Pit.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Mar. 25: *The Naked Cage; House.* Beg. Mar. 26: *The Money Pit.* #2—*Police Academy 3: Back in Training.* #3—*Sleeping Beauty.* #4—Thru Mar. 26: *Hamburger.* Beg. Mar. 27: *April Fool's Day.* #5—*Care Bears Movie II;* Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *3:15: The Moment of Truth.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Just Between Friends.* #2—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *3:15: The Moment of Truth.* #3—*Sleeping Beauty.* #4—*Police Academy 3: Back in Training.* #5—Beg. Mar. 28: *Lucas.* #6—Beg. Mar. 28: *RAD.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—Thru Mar. 27: *The Color Purple.* Beg. Mar. 28: *Lucas.* #2—*Hannah and Her Sisters.* #3—Thru Mar. 27: *F/X.* Beg. Mar. 28: *RAD.* #4—*Care Bears Movie II.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. *Sleeping Beauty.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.* #3—Thru Mar. 25: *Down and Out in Beverly Hills.* Beg. Mar. 26: *The Money Pit.* #4—*Sleeping Beauty.* #5—*The Color Purple.* #6—*Out of Africa.* #7—Thru Mar. 27: *F/X.* Beg. Mar. 28: *Lucas.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Pretty in Pink.* #2—*House.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Care Bears Movie II.* #2—*Wildcats.* #3—*Hamburger.* #4—*Down and Out in Beverly Hills.* #5—*Sleeping Beauty.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Gung Ho.* #2—*The Color Purple.* #3—*Pretty in Pink.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Mar. 27: *Care Bears Movie II.* Beg. Mar. 28: *Lucas.* #2—Thru Mar. 25: *Bad Guys; House.* Beg. Mar. 26: *The Money Pit.* #3—*Police Academy 3: Back in Training.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Just Between Friends.* #2—*Down and Out in Beverly Hills.* #3—*Sleeping Beauty.* #4—*Crossroads.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Out of Africa.* #2—*Murphy's Romance.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—Thru Mar. 27: *F/X.* Beg. Mar. 28: *Lucas.* #2—*The Color Purple.* #3—*Hannah and Her Sisters.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Down and Out in Beverly Hills.* #2—*Sleeping Beauty.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Gung Ho.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Police Academy 3: Back in Training.* #2—*Just Between Friends.* #3—*The Hitcher.* #4—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *RAD.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Down and Out in Beverly Hills.* #2—Thru Mar. 26: *Care Bears Movie II.* Beg. Mar. 27: *April Fool's Day.* #3—*Just Between Friends.* #4—Thru Mar. 25: *Hamburger.* Beg. Mar. 26: *The Money Pit.* #5—Thru Mar. 27: *Hannah and Her Sisters.* Beg. Mar. 28: *Turtle Diary.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Pretty in Pink.* #2—Thru Mar. 27: *Smooth Talk.* Beg. Mar. 28: *RAD.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Gung Ho.* #2—*Just Between Friends.* #3—Thru Mar. 26: *Pretty in Pink; Care Bears Movie II.* Beg. Mar. 27: *April Fool's Day.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Mar. 27: *Hamburger.* Beg. Mar. 28: *Lucas.* #2—Thru Mar. 25: *The Naked Cage; House.* Beg. Mar. 26: *The Money Pit.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Out of Africa.* #2—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *RAD.* #3—*Police Academy 3: Back in Training.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Mar. 26: *Twice in a Lifetime.* Beg. Mar. 27: *April Fool's Day.* #2—*Murphy's Romance.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Police Academy 3: Back in Training.* #2—Thru Mar. 27: *F/X.* Beg. Mar. 28: *3:15: The Moment of Truth.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Wildcats.* #2—*The Naked Cage.* #3—*House.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Sleeping Beauty.* #2—*Down and Out in Beverly Hills; Care Bears Movie II.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Just Between Friends.* #2—*Care Bears Movie II.* #3—*Crossroads.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Pretty in Pink.* #2—Thru Mar. 26: *Highlander.* Beg. Mar. 27: *April Fool's Day.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Pretty in Pink.* #2—Thru Mar. 26: *Crossroads.* Beg. Mar. 27: *April Fool's Day.*

401. NEW DORP—HYLAN—351-6601. #1—*Gung Ho.* #2—*Hannah and Her Sisters.*

402. NEW DORP—LANE—351-2110. Thru Mar. 27: *Down and Out in Beverly Hills.*

403. NEW DORP—RAE—979-0444. #1—*Just Between Friends.* #2—*Police Academy 3: Back in Training.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—Thru Mar. 25: *Hamburger.* Beg. Mar. 26: *The Money Pit.* #2—*Sleeping Beauty.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Police Academy 3: Back in Training.* #2—Thru Mar. 27: *The Color Purple.* Beg. Mar. 28: *Lucas.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Just Between Friends.* #2—*Crossroads; Care Bears Movie II.*

503. BELLMORE—MOVIES—783-7200. Thru Mar. 27: *Wildcats.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*Down and Out in Beverly Hills.* #2—*Sleeping Beauty.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Police Academy 3: Back in Training.* #2—*Just Between Friends.* #3—*The Color Purple.* #4—Thru Mar. 27: *F/X.* Beg. Mar. 28: *Lucas.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Sleeping Beauty.* #2—*Down and Out in Beverly Hills.* #3—Thru Mar. 25: *Hamburger.* Beg. Mar. 26: *The Money Pit.* #4—*The Color Purple.* #5—Beg. Mar. 28: *RAD.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—Thru Mar. 27: *Pretty in Pink.* Beg. Mar. 28: *Lucas.* #2—*Police Academy 3: Back in Training.* #3—*Gung Ho.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.* #3—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *RAD.*

511. HEWLETT—RKO—791-6768. Mar. 26–Apr. 1: *Youngblood.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—*Sleeping Beauty.* #2—*Down and Out in Beverly Hills.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*The Color Purple.* #2—Thru Mar. 25: *Murphy's Romance; Care Bears Movie II.* Beg. Mar. 26: *The Money Pit.* #3—*Just Between Friends.* #4—*Pretty in Pink.* #5—Thru Mar. 26: *Out of Africa.* Beg. Mar. 27: *April Fool's Day.* #6—*9½ Weeks.*

514. LAWRENCE—RKO—371-0203. #1—*Kiss of the Spider Woman.* #2—*Care Bears Movie II;* Thru Mar. 26: *Out of Africa.* Beg. Mar. 27: *April Fool's Day.* #3—*Gung Ho.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—*Murphy's Romance.* #2—Thru Mar. 27: *Twice in a Lifetime.* Beg. Mar. 28: *The Jewel of the Nile.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Gung Ho.* #2—*9½ Weeks.* #3—*Hamburger.* #4—*House.* #5—*Pretty in Pink.* #6—*Smooth Talk.*

517. LONG BEACH—PARK AVENUE—432-0576. *Sleeping Beauty.*

518. LYNBROOK—LYNBROOK—593-1033. #1—Thru Mar. 27: *Down and Out in Beverly Hills.* Beg. Mar. 28: *RAD.* #2—*Hannah and Her Sisters.* #3—*Just Between Friends.* #4—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *Lucas.*

519. LYNBROOK—STUDIO ONE—599-1444. Thru Mar. 25: *The Official Story.* Beg. Mar. 26: *The Money Pit.*

520. MALVERNE—TWIN—599-6966. #1—*Twice in a Lifetime.* #2—Thru Mar. 27: *Murphy's Romance.* Beg. Mar. 28: *The Jewel of the Nile.*

521. MANHASSET—MANHASSET—627-7887. #1—*Down and Out in Beverly Hills.* #2—Thru Mar. 27: *Pretty in Pink.* Beg. Mar. 28: *Lucas.* #3—*Sleeping Beauty.*

523. MASSAPEQUA—PEQUA—799-6464. *Hannah and Her Sisters.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru Mar. 27: *Sleeping Beauty.* Beg. Mar. 28: *Lucas.* #2—*Police Academy 3: Back in Training.* #3—*Gung Ho.* #4—*House.* #5—Thru Mar. 25: *Down and Out in Beverly Hills.* Beg. Mar. 26: *The Money Pit.* #6—*Pretty in Pink.* #7—Thru Mar. 27: *Cross-*

roads. Beg. Mar. 28: *RAD.* #8—*Down and Out in Beverly Hills.* #9—*Just Between Friends.*

525. MERRICK—TWIN—546-1270. #1—*Police Academy 3: Back in Training.* #2—Thru Mar. 25: *F/X.* Beg. Mar. 26: *The Money Pit.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Just Between Friends; Care Bears Movie II.* #2—Thru Mar. 25: *Crossroads; F/X.* Beg. Mar. 26: *The Money Pit.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Mar. 27: *Wildcats.* #2—Thru Mar. 27: *Out of Africa.*

528. OLD BETHPAGE—CINE CAPRI—752-1610. *Crossroads; Care Bears Movie II.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Just Between Friends.* #2—*Sleeping Beauty.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*Gung Ho.* #2—*Down and Out in Beverly Hills.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Police Academy 3: Back in Training.* #2—*Hannah and Her Sisters.* #3—Thru Mar. 25: *Out of Africa.* Beg. Mar. 26: *The Money Pit.* #4—*Just Between Friends.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Police Academy 3: Back in Training.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Pretty in Pink.* #2—*The Color Purple.*

535. ROSLYN—ROSLYN—621-8488. #1—*Brazil; Care Bears Movie II.* #2—*9½ Weeks.*

536. SYOSSET—SYOSSET—921-5810. #1—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *RAD.* #2—Thru Mar. 27: *The Jewel of the Nile.* Beg. Mar. 28: *Lucas.* #3—*Police Academy 3: Back in Training.*

537. SYOSSET—UA CINEMA 150—364-0700. *Hannah and Her Sisters.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—Thru Mar. 27: *The Hitcher.* Beg. Mar. 28: *RAD.* #2—*The Jewel of the Nile.* #3—Beg. Mar. 28: *Lucas.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*Down and Out in Beverly Hills.* #2—*Sleeping Beauty.* #3—*The Naked Cage.* #4—*F/X.* #5—*Gung Ho.* #6—*House.* #7—*9½ Weeks.* #8—*Pretty in Pink.* #9—*Just Between Friends.* #10—*Crossroads; Care Bears Movie II.* #11—*Hannah and Her Sisters.* #12—*Police Academy 3: Back in Training.* #13—*The Color Purple.*

540. WANTAGH—RKO—781-6969. Mar. 26–Apr. 1: *Youngblood.*

541. WESTBURY—DRIVE-IN—334-3400. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training.* #3—Thru Mar. 26: *Crossroads.* Beg. Mar. 27: *April Fool's Day.*

542. WESTBURY—WESTBURY—333-1911. #1—Thru Mar. 27: *F/X.* #2—*The Trip to Bountiful.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *Lucas.* #2—Thru Mar. 27: *The Color Purple.* Beg. Mar. 28: *RAD.* #3—*Hannah and Her Sisters.*

601. BABYLON—RKO—669-0700. #1—*Care Bears Movie II; Out of Africa.* #2—*Hamburger.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Sleeping Beauty.* #2—Thru Mar. 25: *Down and Out in Beverly Hills.* Beg. Mar. 26: *The Money Pit.* #3—Thru Mar. 26: *Pretty in Pink.* Beg. Mar. 27: *April Fool's Day.*

603. BAY SHORE—CINEMA—665-1722. *Just Between Friends.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training.*

606. BRENTWOOD—BRENTWOOD—273-3900. *Sleeping Beauty.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Pretty in Pink.* #2—*The Color Purple.* #3—*House.* #4—*Sleeping Beauty.* #5—*Smooth Talk.* #6—*Down and Out in Beverly Hills.* #7—*F/X.* #8—*Out of Africa.* #9—*Police Academy 3: Back in Training.* #10—*Crossroads; Care Bears Movie II.* #11—*Gung Ho.* #12—*Just Between Friends.* #13—*Hannah and Her Sisters.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Pretty in Pink.* #2—*F/X; Care Bears Movie II.* #3—*The Color Purple.* #4—*Police Academy 3: Back in Training.* #5—*Hannah and Her Sisters.* #6—*Gung Ho.* #7—*Down and Out and Beverly Hills.* #8—*Just Between Friends.* #9—*9½ Weeks.* #10—*Sleeping Beauty.* #11—*House.*

610. COMMACK—RKO—499-4545. #1—*Crossroads.* #2—*Hamburger.*

611. CORAM—PINE—698-6442. #1—*Care Bears Movie II.* #2—*Out of Africa.* #3—*Crossroads.* #4—*Murphy's Romance.* #5—*Hamburger.* #6—Thru Mar. 26: *F/X.* Beg. Mar. 27: *April Fool's Day.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.* #3—*Sleeping Beauty.* #4—Thru Mar. 27: *Pretty in Pink.* Beg. Mar. 28: *Lucas.* #5—Thru Mar. 25: *Down and Out in Beverly Hills.* Beg. Mar. 26: *The Money Pit.* #6—Thru Mar. 27: *The Color Purple.* Beg. Mar. 28: *RAD.* #7—*Hannah and Her Sisters.* #8—*Just Between Friends.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Hannah and Her Sisters.* #2—*Police Academy 3: Back in Training.* #3—*Sleeping Beauty.* #4—Thru Mar. 27: *Down and Out in Beverly Hills.* Beg. Mar. 28: *Lucas.* #5—Thru Mar. 27: *The Color Purple.* Beg. Mar. 28: *RAD.*

614. ELWOOD—ELWOOD—499-7800. #1—Thru Mar. 26: *Pretty in Pink.* Beg. Mar. 27: *April Fool's Day.* #2—Thru Mar. 25: *Murphy's Romance.* Beg. Mar. 26: *The Money Pit.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Mar. 27: *Hamburger.* Beg. Mar. 28: *RAD.* #2—*Sleeping Beauty.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Gung Ho.* #2—*Care Bears Movie II;* Thru Mar. 25: *Out of Africa.* Beg. Mar. 26: *The Money Pit.* #3—*The Color Purple.* #4—*Down and Out in Beverly Hills.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Police Academy 3: Back in Training.*

620. ISLIP—ISLIP—581-5200. #1—*Hannah and Her Sisters.* #2—Thru Mar. 27: *Out of Africa.* #3—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *RAD.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Thru Mar. 27: *Down and Out in Beverly Hills.* Beg. Mar. 28: *Lucas.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Mar. 27: *Wildcats.*

623. LINDENHURST—LINDENHURST—888-5400. Thru Mar. 27: *Wildcats.* Beg. Mar. 28: *The Jewel of the Nile.*

624. MATTITUCK—MATTITUCK—298-4405. #1—Thru Mar. 26: *Crossroads.* Beg. Mar. 27: *April Fool's Day.* #2—*Hannah and Her Sisters.* #3—*Gung Ho.* #4—*Just Between Friends.* #5—*Police Academy 3: Back in Training.* #7—*The Color Purple.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Mar. 27: *Wildcats.* Beg. Mar. 28: *The Jewel of the Nile.*

628. OAKDALE—OAKDALE—589-8118. *Sleeping Beauty.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Police Academy 3: Back in Training.* #2—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *Lucas.* #3—Thru Mar. 26: *Pretty in Pink.* Beg. Mar. 27: *April Fool's Day.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—*Gung Ho.* #2—*Just Between Friends.*

633. PORT JEFFERSON—MINI EAST—928-6555. *Police Academy 3: Back in Training.* **WEST—**Thru Mar. 25: *Twice in a Lifetime.* Beg. Mar. 26: *The Money Pit.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Mar. 26–Apr. 1: *Youngblood.*

635. RIVERHEAD—SUFFOLK—727-3133. Thru Mar. 27: *Wildcats.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Mar. 27: *Dangerous Moves.* Beg. Mar. 28: *The Official Story.*

637. SAYVILLE—SAYVILLE—589-0232. #1—Thru Mar. 26: *The Color Purple.* Beg. Mar. 27: *April Fool's Day.* #2—*Care Bears Movie II.* Beg. Mar. 26: *The Money Pit.* #3—*Just Between Friends.*

639. SHIRLEY—TWIN—281-4466. #1—*Sleeping Beauty.* #2—Thru Mar. 27: *Wildcats.* Beg. Mar. 28: *The Delta Force.*

640. SMITHTOWN—SMITHTOWN—265-1551. *Hannah and Her Sisters.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Gung Ho.* #2—*Pretty in Pink.* #3—Thru Mar. 25: *Crossroads.* Beg. Mar. 26: *The Money Pit.*

642. STONY BROOK—LOEWS—751-2300. #1—*Gung Ho.* #2—Thru Mar. 25: *Pretty in Pink.* Beg. Mar. 26: *The Money Pit.* #3—*Police Academy 3: Back in Training.*

643. WEST ISLIP—TWIN—669-2626. #1—Thru Mar. 27: *Murphy's Romance.* Beg. Mar. 28 (tent.): *The Color Purple.* #2—Thru Mar. 27: *Wildcats.* Beg. Mar. 28 (tent.): *Out of Africa.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Gung Ho.* #2—*Care Bears Movie II.* Beg. Mar. 26: *The Money Pit.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. *Just Between Friends.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Gung Ho.* #2—*Hannah and Her Sisters.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Pretty in Pink.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Just Between Friends.* #2—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *RAD.* #3—*F/X.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Mar. 27: *Out of Africa.* Beg. Mar. 28: *RAD.* #2—*Hannah and Her Sisters.*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Gung Ho.* #2—Thru Mar. 27: *Crossroads; F/X.* Beg. Mar. 28: *Lucas.* #3—*Pretty in Pink.* #4—*Police Academy 3: Back in Training.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Hannah and Her Sisters.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Police Academy 3: Back in Training.* #2—*Just Between Friends.* #3—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *Lucas.* #4—*Down and Out in Beverly Hills.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Mar. 27: *The Jewel of the Nile.* Beg. Mar. 28 (tent.): *The Trip to Bountiful.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru Mar. 26: *Down and Out in Beverly Hills.* Beg. Mar. 27: *April Fool's Day.* #2—Thru Mar. 27: *The Color Purple.* Beg. Mar. 28: *RAD.* #3—*Care Bears Movie II; House.* #4—*Police Academy 3: Back in Training.* #5—Thru Mar. 25: *Crossroads.* Beg. Mar. 26: *The Money Pit.* #6—*Sleeping Beauty.* #7—*Gung Ho.*

712. OSSINING—ARCADIAN—941-5200. #1—*Police Academy 3: Back in Training.* #2—*Down and Out in Beverly Hills.* #3—Thru Mar. 25: *The Color Purple.* Beg. Mar. 26: *The Money Pit.*

713. PEEKSKILL—BEACH—737-6262. #1—*Care Bears Movie II.* #2—*F/X.* #3—*Hannah and Her Sisters.* #4—*Just Between Friends.* #5—*Crossroads.* #6—*The Color Purple.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Gung Ho.* #2—*Pretty in Pink.* #3—*Sleeping Beauty.* #4—*Police Academy 3: Back in Training.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Mar. 27: *Wildcats.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Gung Ho.* #2—*Pretty in Pink; Care Bears Movie II.*

717. RYE—RYE RIDGE—939-8177. #1—Thru Mar. 27: *Pretty in Pink.* #2—Thru Mar. 25: *F/X.* Beg. Mar. 26: *The Money Pit.*

718. SCARSDALE—FINE ARTS—723-6699. Thru Mar. 27: *The Official Story.* Beg. Mar. 28: *Turtle Diary.*

719. SCARSDALE—PLAZA—725-0078. Thru Mar. 27: *Wildcats.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—Thru Mar. 25: *The Color Purple.* Beg. Mar. 26: *The Money Pit.* #2—*Down and Out in Beverly Hills.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru Mar. 27: *Wildcats.* Beg. Mar. 28: *The Jewel of the Nile.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*House; Care Bears Movie II.* #4—*Sleeping Beauty.*

723. YONKERS—MOVIELAND—793-0002. #1—*Hannah and Her Sisters.* #2—*Gung Ho.* #3—*Police Academy 3: Back in Training.* #4—*Pretty in Pink.*

724. YONKERS—PARK HILL—969-4477. #1—*The Naked Cage.* #2—*House.* #3—*Hamburger.* #4—Thru Mar. 26: *Wildcats.* Beg. Mar. 27: *April Fool's Day.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Down and Out in Beverly Hills.* #2—Thru Mar. 25: *Hamburger.* Beg. Mar. 26: *The Money Pit.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Just Between Friends.*

754. NANUET—RKO MOVIES—623-0211. #1—*Down and Out in Beverly Hills.* #2—Thru Mar. 27: *Sleeping*

Beauty. Beg. Mar. 28: *RAD.* #3—*Care Bears Movie II;* Thru Mar. 25: *Crossroads.* Beg. Mar. 26: *The Money Pit.* #4—*The Color Purple.* #5—*Hannah and Her Sisters.*

755. NEW CITY—TOWN—634-5100. #1—*Just Between Friends.* #2—Thru Mar. 25: *Pretty in Pink.* Beg. Mar. 26: *The Money Pit.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Police Academy 3: Back in Training.* #2—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *Lucas.*

757. NYACK—CINEMA EAST—358-6631. *Hannah and Her Sisters.*

759. PEARL RIVER—CENTRAL—735-2530. *Gung Ho.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Pretty in Pink.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*Gung Ho.* #2—*9½ Weeks; Care Bears Movie II.*

763. STONY POINT—9 W CINEMA—942-0303. *Sleeping Beauty.*

764. SUFFERN—LAFAYETTE—357-6030. *Down and Out and Beverly Hills.*

765. WEST HAVERSTRAW—PLAZA—947-2220. Thru Mar. 27: *Hamburger.* Beg. Mar. 28: *RAD.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Police Academy 3: Back in Training.* #2—Thru Mar. 25: *Wildcats.* Beg. Mar. 26: *The Money Pit.*

801. DANBURY—CINE—743-2200. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.* #3—*The Color Purple.*

802. DANBURY—CINEMA—748-2923. #1—*Pretty in Pink.* #2—*Gung Ho.*

803. DANBURY—PALACE—748-7496. #1—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *Lucas.* #2—Thru Mar. 26: *Down and Out and Beverly Hills.* Beg. Mar. 27: *April Fool's Day.* #3—Thru Mar. 27: *Hamburger.* Beg. Mar. 28: *RAD.*

804. DARIEN—PLAYHOUSE—655-0100. *Out of Africa.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

806. FAIRFIELD—COUNTY—334-1411. *Pretty in Pink; Care Bears Movie II.*

807. GREENWICH—CINEMA—869-6030. #1—*Brazil.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*Hannah and Her Sisters.* #2—*Pretty in Pink.* #3—*The Color Purple.*

810. NORWALK—CINEMA—838-4504. #1—Thru Mar. 26: *Down and Out in Beverly Hills.* Beg. Mar. 27: *April Fool's Day.* #2—*Crossroads.*

811. NORWALK—NORWALK—866-9202. *Police Academy 3: Back in Training.*

812. SOUTH NORWALK—SONO—866-9202. Mar. 25–27: *What's Up, Tiger Lily?* Mar. 28–31: *28 Up.* Apr. 1–3: *Jagged Edge; Agnes of God.*

813. SPRINGDALE—STATE—325-0250. Thru Mar. 27: *Wildcats.* Beg. Mar. 28: *The Color Purple.*

814. STAMFORD—AVON—324-9205. #1—*Down and Out in Beverly Hills.* #2—Thru Mar. 26: *Hamburger.* Beg. Mar. 27: *April Fool's Day.*

815. STAMFORD—CINEMA—324-3100. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training.* #3—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *RAD.*

816. STAMFORD—PARK PLACE—323-1600. #1—Thru Mar. 27: *The Official Story.* #2—Thru Mar. 27: *Murphy's Romance.* #3—Thru Mar. 27: *The Naked Cage.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*9½ Weeks.* #2—*Just Between Friends.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Hannah and Her Sisters.* #2—*Police Academy 3: Back in Training.* #3—*Care Bears Movie II.* #4—Thru Mar. 27: *Wildcats.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Gung Ho.* #2—*Pretty in Pink.* #3—227-9619. *Hannah and Her Sisters.* #4—226-6666. *The Color Purple.*

820. WESTPORT—POST—227-0500. *Just Between Friends.*

821. WILTON—CINEMA—762-5678. *Sleeping Beauty.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Police Academy 3: Back in Training.* #2—*Care Bears Movie II.* #3—Thru Mar. 26: *Crossroads.* Beg. Mar. 27: *April Fool's Day.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Color Purple.* #2—Thru Mar. 27: *Down and Out in Beverly Hills.* Beg. Mar. 28: *Lucas.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Gung Ho.* #2—Thru Mar. 26: *House.* Beg. Mar. 27: *April Fool's Day.* #3—Thru Mar. 25: *Hamburger.* Beg. Mar. 26: *The Money Pit.*

903. JERSEY CITY—STATE—653-5200. #1—*Crossroads.* #2—*Police Academy 3: Back in Training.* #3—Thru Mar. 27: *The Naked Cage.* Beg. Mar. 28: *3:15: The Moment of Truth.* #4—*Sleeping Beauty.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training.* #3—*Hamburger.* #4—Thru Mar. 25: *House.* Beg. Mar. 26: *The Money Pit.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*9½ Weeks.* #2—*Pretty in Pink.* #3—*Down and Out in Beverly Hills.* #4—*Hannah and Her Sisters.* #5—Thru Mar. 26: *Crossroads; Care Bears Movie II.* Beg. Mar. 27: *April Fool's Day.* #6—*Just Between Friends.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Mar. 27: *Hollywood Vice Squad; House.* Beg. Mar. 28: *The Naked Cage; Nomads.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Mar. 27: *House.* Beg. Mar. 28: *RAD.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Hannah and Her Sisters.*

914. IRVINGTON—CASTLE—372-9324. #1—Thru Mar. 26: *Hamburger.* Beg. Mar. 27: *April Fool's Day.* #2—Thru Mar. 27: *House; Bad Guys.* Beg. Mar. 28: *3:15: The Moment of Truth.*

915. LIVINGSTON—COLONY—992-0800. *Just Between Friends.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. Thru Mar. 27: *Crossroads; Murphy's Romance.* Beg. Mar. 28: *Down and Out in Beverly Hills.*

917. MILLBURN—RKO—376-0800. #1—Thru Mar. 25: *Out of Africa.* Beg. Mar. 26: *The Money Pit.* #2—*Sleeping Beauty.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—Thru Mar. 25: *Out of Africa.* Beg. Mar. 26: *The Money Pit.* #2—*9½ Weeks.* #3—*Down and Out in Beverly Hills.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Sleeping Beauty.* #2—Thru Mar. 26: *Hamburger.* Beg. Mar. 27: *April Fool's Day.* #3—Thru Mar. 27: *Wildcats.* Beg. Mar. 28: *3:15: The Moment of Truth.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Sleeping Beauty.* #2—*Care Bears Movie II.* #3—Thru Mar. 26: *Down and Out in Beverly Hills.* Beg. Mar. 27: *April Fool's Day.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Just Between Friends.* #2—Thru Mar. 27: *Police Academy 3: Back in Training.* Beg. Mar. 28: *Lucas.* #3—Thru Mar. 27: *F/X.* Beg. Mar. 28: *RAD.*

922. VERONA—VERONA—239-0880. Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *3:15: The Moment of Truth.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Gung Ho.* #2—Thru Mar. 27: *Pretty in Pink.* Beg. Mar. 28: *Lucas.* #3—*The Color Purple.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Mar. 27: *Wildcats.*

931. CRANFORD—RKO—276-9120. #1—Thru Mar. 25: *House.* Beg. Mar. 26: *The Money Pit.* #2—*Sleeping Beauty.*

932. ELIZABETH—ELMORA—352-3483. *Crossroads; Rocky IV.*

933. LINDEN—TWIN—925-9787. #1—*Just Between Friends.* #2—*Sleeping Beauty.*

934. ROSELLE PARK—PARK—245-0358. *F/X; The Delta Force.*

935. SUMMIT—STRAND—273-3900. Thru Mar. 27: *Down and Out in Beverly Hills.* Beg. Mar. 28: *Lucas.*

936. UNION—FIVE POINTS—964-3466. #1—*The Color Purple.* #2—*Police Academy 3: Back in Training.*

937. UNION—LOST PICTURE SHOW—964-4497. *Hannah and Her Sisters.*

938. UNION—RKO—686-4373. #1—*Gung Ho.* #2—*Care Bears Movie II; Pretty in Pink.*

939. WESTFIELD—RIALTO—232-1288. #1—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *RAD.* #2—*Down and Out in Beverly Hills.* #3—Thru Mar. 27: *Murphy's Romance.* Beg. Mar. 28: *Lucas.*

940. WESTFIELD—TWIN—654-4720. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Gung Ho.*

951. CLOSTER—CLOSTER—768-8800. Thru Mar. 26: *Pretty in Pink.* Beg. Mar. 27: *April Fool's Day.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—Beg. Mar. 27: *April Fool's Day.* #2—*Just Between Friends.* #3—Thru Mar. 25: *The Color Purple.* Beg. Mar. 26: *The Money Pit.* #4—*Hannah and Her Sisters.*

953. EMERSON—TOWN—261-1000. *Gung Ho.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Sleeping Beauty.* #2—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *Just Between Friends.*

955. FAIRVIEW—TWIN—941-2424. #1—*Gung Ho.* #2—*Pretty in Pink.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *Lucas.* #2—*Police Academy 3: Back in Training.*

957. FORT LEE—SHARON—224-0202. *Care Bears Movie II; Murphy's Romance.*

958. OAKLAND—TWIN—337-4478. #1—*Care Bears Movie II.* #2—*Police Academy 3: Back in Training.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Mar. 27: *Wildcats.* #2—Thru Mar. 27: *F/X.*

960. PARAMUS—CINEMA 35—845-5070. Program unavailable.

961. PARAMUS—DRIVE-IN—368-1440. Mar. 28–30: *The Naked Cage; Invasion U.S.A.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Sleeping Beauty.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Gung Ho.* #2—Thru Mar. 27: *The Hitcher.* Beg. Mar. 28: *RAD.* #3—Thru Mar. 27: *The Jewel of the Nile.* Beg. Mar. 28: *Lucas.* #4—*The Color Purple.* #5—*9½ Weeks.* #6—*Down and Out in Beverly Hills.* #7—*Hannah and Her Sisters.* #8—*Smooth Talk.* #9—*Care Bears Movie II; Out of Africa.* #10—*Pretty in Pink.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru Mar. 25: *House; Bad Guys.* Beg. Mar. 26: *The Money Pit.* #2—Thru Mar. 27: *Hamburger.* Beg. Mar. 28: *Lucas.* #3—*Police Academy 3: Back in Training.*

965. RAMSEY—CINEMA—825-2090. Thru Mar. 27: *Murphy's Romance.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Mar. 27: *Wildcats.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Gung Ho.* #2—*Pretty in Pink.* #3—*Down and Out in Beverly Hills.* #4—Thru Mar. 27: *Care Bears Movie II.* Beg. Mar. 28: *Lucas.*

969. RIDGEWOOD—ROSEBUD—670-9183. Mar. 24–27: *Notorious.* Mar. 28–30: *Show Boat* (1951). Mar. 31–Apr. 3: *The Defiant Ones.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Mar. 27: *Wildcats.* #2—*Sleeping Beauty.*

971. TEANECK—MOVIE CITY—836-3334. #1—Thru Mar. 27: *Crossroads.* Beg. Mar. 28: *Turtle Diary.* #2—*Just Between Friends.* #3—*Sleeping Beauty.* #4—*Murphy's Romance.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. Thru Mar. 25: *The Trip to Bountiful.* Beg. Mar. 26: *The Money Pit.*

974. WESTWOOD—PASCACK—664-3200. #1—*Hannah and Her Sisters.* #2—*Police Academy 3: Back in Training.* #3—*Just Between Friends.* #4—Thru Mar. 27: *Crossroads; Care Bears Movie II.* Beg. Mar. 28: *Lucas.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALWAYS—(1 hr. 45 min., '85) Three couples—one getting divorced, one getting married, one happily married—spend a Fourth of July weekend together. With Henry Jaglom, Patrice Townsend, Melissa Leo, Joanna Frank, Alan Rachins, and Jonathan Kaufer. Written and directed by Jaglom. R. **48**

ANGRY HARVEST—(1 hr. 42 min., '85) In German, Eng. subtitles. In Silesia during World War II, a prosperous Polish farmer harbors and lusts after a beautiful Jewish fugitive from a death train. With Armin Mueller-Stahl and Elisabeth Trissenaar. Screenplay by Agnieszka Holland and Paul Hengge. Dir. Holland. **81**

APRIL FOOL'S DAY—(1 hr. 30 min., '86) In a mansion on a desolate island, someone takes the traditional pranks of April Fool's Day a few terrifying steps further. With Jay Baker, Deborah Foreman, Deborah Goodrich, Ken Olandt, and Griffin O'Neal. Screenplay by Danilo Bach. Dir. Fred Walton. R. **32, 67, 88, 110, 201, 212, 219, 316, 318, 321, 328, 400, 513, 514, 541, 602, 611, 614, 624, 629, 637, 710, 724, 803, 810, 814, 900, 902, 905, 914, 919, 920, 951, 952**

THE BOYS NEXT DOOR—(1 hr. 31 min., '85) A thriller about two teenagers who graduate from petty crimes to murder. With Maxwell Caulfield, Charlie Sheen, and Patti D'Arbanville. Screenplay by Glen Morgan and James Wong. Dir. Penelope Spheeris. R. **11**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Monty Python), has an aberrant, untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness. The movie is often funny in a weird way, but like so many fantasists, Gilliam has only a rudimentary feeling for narrative, and eventually he begins repeating himself. With Jonathan Pryce as the quietly rebellious hero and Robert De Niro as the chief terrorist. Charles McKeown and Tom Stoppard worked on the screenplay. (Jan. 27, 1986) PG-13. **6, 36, 47, 88, 535, 807**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 46, 68, 85, 110, 112, 114, 200, 204, 209, 210, 212, 214, 302, 304, 307, 312, 405, 506, 507, 513, 534, 539, 600, 607, 609, 612, 613, 618, 624, 637, 643, 710, 712, 713, 720, 722, 754, 801, 808, 813, 819, 901, 923, 936, 952, 963**

THE COURTESANS OF BOMBAY—(1 hr. 13 min., '83) Part documentary–part narrative look at several generations of singing and dancing women. Credited as a film by Ismail Merchant, Ruth Prawer Jhabvala, and James Ivory; produced and directed by Merchant. **1**

CROSSROADS—(1 hr. 38 min., '86) A young guitarist, trained on classical music and obsessed with the legendary blues artist Robert Johnson, hits the road in search of an unrecorded song by Johnson he believes to exist. With Ralph Macchio, Joe Seneca, and Jami Gertz. Musical score composed and performed by Ry Cooder. Written by John Fusco III. Dir. Walter Hill. R. **20, 22, 40, 55, 66, 106, 110, 113, 114, 200, 204, 217, 219, 300, 309, 315, 320, 327, 400, 500, 510, 518, 524, 526, 528, 536, 539, 541, 600, 607, 610, 611, 620, 624, 629, 641, 702, 705, 707, 710, 713, 754, 756, 803, 810, 815, 900, 903, 905, 916, 922, 932, 939, 954, 956, 971, 974**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles (Beverly Hills, to be precise), where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans are absurd, but their quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in the Whiteman pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the disorganized Whiteman household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally a little vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **20, 36, 39, 54, 88, 89, 106, 114, 200, 202, 206, 207, 217, 304, 306, 309, 313, 316, 326, 402, 505, 507, 512, 518, 521, 524, 524, 531, 539, 602, 607, 609, 612, 613, 618, 621, 707, 710, 712, 720, 722, 725, 754, 764, 803, 805, 810, 814, 901, 905, 916, 918, 920, 935, 939, 963, 968**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. The director, Robert Mandel (*Independence Day*), turns out to be good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked a lot better if the special effects had fooled us as well. With Brian Dennehy, Jerry Orbach, and Diane Venora. (Mar. 10, 1986) R. **25, 40, 60, 65, 85, 114, 200, 302, 304, 312, 322, 506, 525, 526, 539, 542, 607, 609, 611, 702, 705, 713, 717, 921, 934, 959**

GINGER & FRED—(2 hr. 6 min., '86) In Italian, Eng. subtitles. Reviewed in this issue. PG-13. **64**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) A likable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **5, 30, 44**

GUNG HO—(1 hr. 51 min., '86) Amiable comedy from Ron Howard about a Japanese automotive giant that takes over a defunct plant in Pennsylvania. The Americans are eager for jobs, but they can't possibly work as hard as the Japanese want them to. Utterly dedicated and joyless, the Japanese are shocked that the men want to be treated as individuals. The movie has a real subject, but Howard and screenwriters Lowell Ganz and Babaloo Mandel work it for the most obvious gags and contrasts. Michael Keaton stars as the plant foreman, a man who tries to make everybody like him and winds up lying to his men. The role seems based on the Eddie Bracken weakling that Preston Sturges, in *Hail the Conquering Hero,* made into such a wrenching example of small-town ingratiation and fear. But the filmmakers don't provide the framework for that kind of satire, and Keaton is more a comic than an actor; the picture is stolen from him by Gedde Wantanabe, who plays an executive losing faith in the Japanese business ethos. Wantanabe, with his soulful face and big glasses, gives a comic performance of exceptional dignity, strength, and sweetness. (Mar. 24, 1986) PG-13. **25, 32, 67, 85, 100, 103, 108, 114, 201, 203, 206, 208, 211, 301, 307, 314, 318, 401, 508, 510, 514, 516, 524, 531, 539, 541, 604, 607, 609, 612, 618, 624, 632, 641, 642, 644, 700, 705, 710, 714, 716, 723, 759, 762, 802, 815, 819, 902, 904, 911, 923, 938, 950, 953, 955, 963, 968**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance—marriage, adultery, cohabitation, dating. The real matter of the movie, however, is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is not above sponging or lying, but she's so sensitive of the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds an explicit way out, but the answer to his question is in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the warring parents. (Feb. 10, 1986) PG-13. **23, 33, 61, 85, 104, 114, 200, 206, 207, 213, 302, 304, 310, 312, 316, 401, 518, 523, 532, 537, 539, 600, 607, 609, 612, 613, 620, 624, 640, 700, 703, 706, 713, 723, 754, 757, 801, 808, 818, 819, 905, 912, 937, 940, 952, 963, 974**

JUST BETWEEN FRIENDS—(1 hr. 50 min., '86) The friendship between two women, one married with children and the other single with a competitive career, is tested by unusual circumstances involving the men in their lives. With Mary Tyler Moore, Christine Lahti, Sam Waterston, and Ted Danson. Written and directed by Allan Burns. PG-13. **24, 43, 55, 102, 104, 106, 114, 200, 202, 206, 208, 218, 300, 304, 309, 310, 315, 316, 318, 327, 403, 500, 506, 513, 518, 524, 526, 529, 532, 539, 603, 607, 609, 612, 624, 632, 637, 645, 702, 707, 713, 753, 755, 801, 817, 820, 905, 915, 921, 933, 940, 952, 954, 971, 974**

★ **KAOS**—(3 hr. 8 min., '84) In Italian, Eng. subtitles. A beautiful and sinister work from Paolo and Vittorio Taviani. The film is composed of four stories derived from the work of Luigi Pirandello, all set in turn-of-the-century Sicily, a land abandoned and betrayed. The first two stories are as great as anything the Tavianis have ever done. The magnificent Margarita Lozano plays a crazed woman who has been writing to her sons in America for fourteen years and has never heard from them. On the monthly day of emigration, fresh sons and daughters gather on a terrifyingly bare white road—an event that serves as a catalyst for a series of brutal confrontations between parents and children. The next episode, a pure folk tale, is tinged with horror: A young woman, feverish with unfulfilled erotic longing, is married to a gentle but unappealing farmer. Comes the full moon, he locks himself out and howls with rage. He's a werewolf, all right, but a repentant one, and he agrees that his wife should be protected. The episode is a perfect fable of alienation and romantic anguish. The two remaining stories are lesser affairs, but there's an incandescent epilogue, in which the Tavianis suggest that the source of narrative art is found in memories so beautiful they can only be recalled with pain. (Feb. 24, 1986) R. **81**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. (Aug. 5, 1985) R. **53, 514**

LUCAS—(1 hr. 39 min., '86) A fourteen-year-old individualist tries out for his school's football team, risking injury and ridicule, to win over the girl he loves. With Corey Haim, Kerri Green, Charlie Sheen, Courtney Thorne-Smith, and Winona Ryder. Written and directed by David Seltzer. PG-13. **22, 30, 50, 66, 113, 205, 214, 300, 302, 304, 308, 312, 319, 405, 506, 508, 518, 521, 524, 536, 538, 600, 612, 613, 621, 629, 705, 707, 756, 803, 901, 921, 923, 935, 939, 956, 963, 964, 968, 974**

THE MONEY PIT—(1 hr. 30 min., '86) Reviewed in this issue. PG. **25, 31, 62, 85, 201, 203, 206, 218, 219, 304, 308, 316, 319, 404, 507, 513, 519, 524, 525, 526, 532, 602, 612, 614, 618, 633, 637, 641, 642, 644, 710, 712, 717, 720, 725, 754, 755, 800, 902, 904, 917, 918, 931, 952, 964, 973**

MURPHY'S ROMANCE—(1 hr. 47 min., '85) Sally Field stars as a 33-year-old divorcée who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner, Brian Kerwin, and Corey Haim. Screenplay by Irving Ravetch and Harriet Frank Jr., based on the novella by Max Schott. Dir. Martin Ritt. PG-13. **311, 321, 513, 515, 520, 611, 614, 643, 816, 916, 939, 957, 965, 971**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneurial type. The uncle sets up Omar in business as manager of a failing laundromat in South London, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers stretch hands across racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistani émigrés, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Kureishi's loyalties are split, and the movie benefits from his mixed-up feelings. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84**

9½ WEEKS—(1 hr. 53 min., '86) The only thing we learn about sadists and masochists from this S&M romantic drama is that they're extraordinarily quiet. Early on, Mickey Rourke, as a New York financial whiz with a hundred identical suits, asserts his mastery over beautiful Kim Basinger by whispering across rooms to her. Basinger whispers back, and from that point on she belongs to him. The movie was directed by Adrian Lyne (*Flashdance*), who started out by making commercials. Lyne is still making them. Despite the colorful sex (brief, violent encounters in odd, cold, and wet places; eager tongues working on fruits and vegetables, etc.), *9½ Weeks* has the least sensual look and rhythm possible; it keeps drifting off into static, shiny attempts to make the ultimate perfume ad. Basinger is beautiful and immensely likable and Mickey Rourke is attractive, though inaudible. They are the right stars for erotic drama, but *9½ Weeks* is almost completely boring. (Mar. 3, 1986) R. **62, 80, 513, 516, 535, 539, 609, 762, 817, 905, 918, 963**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from exile and inadvertently raises the possibility that the daughter could be the child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **11, 81,** New Community Cinema (See **Museums, Societies, Etc.**), **519, 636, 718, 816**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 33, 64, 88, 216, 304, 311, 320, 513, 514, 527, 532, 601, 607, 611, 618, 620, 643, 703, 761, 804, 805, 807, 917, 918, 963**

PARTING GLANCES—(1 hr. 30 min., '86) An amiable low-budget independent film about gay friendship and love in New York. In form, the movie is a triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer who has AIDS; and a writer who lives with the first man but loves the second. *Parting Glances* is more a catalogue of gay manners than a fully worked-out drama. The writer-director Bill Sherwood is trying to restore some homely, affectionate reality to subjects usually treated sensationally. The lovers jog, go to bed, quarrel, eat dinner, go to a party, and so on. The movie is pro-monogamy, pro-friendship, pro-women, very clean, and neither hysterical nor sentimental about AIDS. As much as one admires the decency of its attitudes, one wishes it were more exciting and less self-conscious. (Mar. 3, 1986) **84**

POLICE ACADEMY 3: BACK IN TRAINING—(1 hr. 30 min., '86) The graduating class of the original *Police Academy* returns to help a new batch of odd recruits. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Marion Ramsey, Leslie Easterbrook, Art Metrano, Tim Kazurinsky, Bobcat Goldthwait, and George Gaynes. Screenplay by Gene Quintano. Dir. Jerry Paris. PG. **21, 35, 54, 68, 85, 100, 106, 108, 111, 113, 114, 201, 204, 206, 208, 210, 212, 217, 219, 300, 301, 308, 315, 320, 322, 403, 405, 506, 508, 510, 524, 525, 532, 533, 536, 539, 541, 604, 607, 609, 612, 613, 619, 624, 629, 633, 642, 705, 707, 710, 712, 714, 723, 756, 800, 811, 815, 818, 900, 903, 904, 911, 921, 936, 956, 958, 964, 974**

PRETTY IN PINK—(1 hr. 36 min., '86) The new Molly Ringwald movie, written and produced by her usual collaborator, John Hughes, is as much a star vehicle as Garbo's *Queen Christina* or Bette Davis's *Now, Voyager.* The picture is hopelessly in love with Ringwald's freckles and bee-stung lips and long arms and legs and adorable gummy teenager's grin and mop of red hair. As Andie, a girl from the wrong side of the freeway, Molly makes cool-looking clothes, in thrift shop–Annie Hall style, out of scraps, old vests, and hats, yet the rich girls at her school—whorey vixens with too much blonde hair—treat her as a pariah. A sweet rich boy (Andrew McCarthy) invites her to the prom, and then, under pressure from friends, withdraws the invitation. John Hughes starts out making a movie about social class, but he doesn't go into the subject nearly far enough. The picture is less about class than the usual personality conflicts among adolescents. Still, Ringwald gives the material a ripe, romantic glow. With James Spader as a rich sleaze, Jon Cryer as a jabbering put-on artist, and Annie Potts as a sympathetic grown-up. Directed by Hughes protégé Howard Deutch. (Mar. 10, 1986) PG-13. **25, 31, 36, 62, 85, 103, 114, 201, 203, 206, 213, 305, 307, 317, 318, 328, 400, 508, 513, 516, 521, 524, 534, 539, 602, 607, 609, 612, 614, 629, 641, 642, 701, 705, 714, 716, 717, 723, 755, 760, 802, 806, 808, 819, 905, 923, 938, 951, 955, 963, 968**

THE QUIET EARTH—(1 hr. 31 min., '85) In this new film from New Zealand, a scientist wakes up one morning to a world with no living creatures. Starring Bruno Lawrence. Dir. Geoff Murphy. R. **49**

QUILOMBO—(1 hr. 54 min., '84) In Portuguese, Eng. subtitles. The third and last film of Carlos Diegues's trilogy, following *Ganga Zumba* (1963) and *Xica* (1976), about black slaves in seventeenth-century Brazil. With Antonio Pompêo, Zezé Motta, and Toni Tornado. Music by Gilberto Gil. Written and directed by Diegues. **82**

RAD—(1 hr. 33 min., '86) The adventures of a young man from a small town with a talent for daredevil BMX bicycle racing. With Bill Allen, Lori Loughlin, Bart Conner, Talia Shire, Ray Walston, and Jack Weston. Written by Sam Bernard and Geoffrey Edwards. Dir. Hal Needham. PG-13. **20, 37, 60, 65, 106, 200, 205, 206, 214, 300, 302, 315, 317, 320, 507, 510, 518, 524, 536, 538, 600, 612, 613, 615, 620, 702, 703, 710, 754, 765, 803, 815, 910, 921, 939, 963**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **51**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The book is a key document of the war against prudishness, and the filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl largely stifled by her upbringing. In Florence, she's confronted by sudden death and by physical passion, and she begins to wake up. Cranky and self-deluding, she's not one of the great heroines, but her unfinished character becomes a kind of battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, James Ivory produces the most handsome and exciting scenes of his career. The use of Puccini's music (from *Gianni Schicchi* and *La Rondine*), slightly overripe and just short of kitsch, completes the mood of sensuous expansion. With Maggie Smith as the prurient chaperone Charlotte, Julian Sands as the morose but virile young George Emerson, Denholm Elliott as his blunt-speaking anarchist father, Daniel Day Lewis as the priggish suitor, and Simon Callow as the clergyman Mr. Beebe. (Mar. 17, 1986) **52**

★ **SALVADOR**—(2 hr. 2 min., '86) With any luck, it will be the cult movie of the year. Oliver Stone, the author of the dreadful screenplays for *Midnight Express* and *Year of the Dragon,* has directed a politically irresponsible yet fascinating movie about El Salvador in the awful years of 1980 and 1981. His hero is the real-life Richard Boyle, a moderately successful photojournalist. Down and out in San Francisco, Boyle (James Woods) and his unemployed-D.J. buddy, Doctor Rock (James Belushi), climb into their jalopy and head south to the border. In San Salvador, Boyle, a desperate sponger and conniver, tries to establish himself by lying to anyone who might help him, and he and Doc riff through the day like stand-up comics, whoring, boozing, and razzing the right-wing toughs they run into. The jokey, counterculture "Abbott and Costello Go to War" strategy is initially offensive, but the background pulls you in. Stone has created a frightening picture of a society in chaos; *Salvador* is an edgily exhilarating bad dream. The movie's politics—especially the romanticization of the guerrillas—can't be trusted, but its images of violence and disintegration are impossible to shake off. As Boyle faces death-squad bullies, Stone uses a hand-held camera for a kind of hair-trigger existential filmmaking—the air thick with loathing and violence—that is not just good but great. And James Woods gives the performance of his life. Boyle is a jittery hipster version of a Graham Greene sinner—a Catholic who sinks lower and lower and seeks redemption—and Woods takes us deep inside him. Boyle himself worked on the screenplay. Shot in Mexico. (Mar. 24, 1986) R. **5, 49, 60**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part I (4 hr. 33 min., plus intermission) and Part II (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SMOOTH TALK—(1 hr. 32 min., '85) A drama, based on the Joyce Carol Oates story "Where Are You Going, Where Have You Been?" about the sexual awakening of a fifteen-year-old girl. With Laura Dern, Treat Williams, Mary Kay Place, Elizabeth Berridge, and Levon Helm. Screenplay by Tom Cole. Dir. Joyce Chopra. **63, 214, 317, 516, 607, 963**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay. Screenplay by Horton Foote, based on his Broadway play. Dir. Peter Masterson. PG. **11, 57, 542, 709, 973**

TROUBLE IN MIND—(1 hr. 51 min., '85) A convicted murderer, having served his time in jail, returns to see the woman he loved at her coffee house in a corrupt, futuristic metropolis known as RainCity. With Kris Kristofferson, Geneviève Bujold, Keith Carradine, Lori Singer, Divine, Joe Morton, and George Kirby. Written and directed by Alan Rudolph. R. **57**

TURTLE DIARY—(1 hr. 37 min., '85) The latest film written by Harold Pinter (from a novel by Russell Hoban) enters into a teasing relationship with boredom—it's rakishly dull. Pinter sets up conventional expectations of excitement or romance and then, refusing to deliver the payoff, undermines the conventions—or gently turns them in another direction. This may be an insolent device, but it shouldn't be confused with a creative solution to the problem of writing a screenplay. Glenda Jackson, at her most leathery and dry, is a well-known writer of animal stories who has run out of ideas, and mild Ben Kingsley is a bookstore clerk who has retired from the mainstream of life. Together, they decide to kidnap some giant sea turtles in a London aquarium and release them back into the sea. This caper is played not for craziness and laughs, but soberly, quietly the event serves as a break in the tedium of their lives, which have been threatening to slip into a suicidal gloom. The kidnappers wind up liberating themselves—slightly. Very slightly. The movie is proudly, pedantically small, and so systematically underplayed that it's barely alive on the screen. Directed, in varying shades of gray, by John Irvin. (Feb. 24, 1986) PG. **11, 53, 57, 316, 718, 971**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up,* and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up,* and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

WILDCATS—(1 hr. 47 min., '86) A comedy starring Goldie Hawn as a high-school teacher who becomes the coach for an extraordinarily rowdy football team. With James Keach, Swoosie Kurtz, Nipsey Russell, Bruce McGill, and M. Emmet Walsh. Written by Ezra Sacks. Dir. Michael Ritchie. R. **33, 110, 113, 114, 215, 216, 306, 324, 503, 527, 622, 623, 627, 635, 639, 643, 715, 719, 721, 724, 800, 813, 818, 919, 930, 959, 967, 970**

REVIVALS

ALICE DOESN'T LIVE HERE ANYMORE—(1 hr. 53 min., '75) A widow of a truck driver struggles to make a new life for herself and her young son. Martin Scorsese's ambitious movie (from which the TV series *Alice* is based) reworks an old theme, updating the point of view to a more feminist perspective. Featuring a remarkable, Oscar-winning performance by Ellen Burstyn. With Kris Kristofferson and Harvey Keitel. **2**

THE ASPHALT JUNGLE—(1 hr. 52 min., '50) A minor masterpiece of mood and suspense, ironic and realistic, about jewel thieves being tracked down following an elaborately schemed heist. With Sterling Hayden, Sam Jaffe, Louis Calhern, Jean Hagen, Marilyn Monroe, and Marc Lawrence. Dir. John Huston. **87**

THE BIG SLEEP (1946)—(1 hr. 54 min.) Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. You need a road map to get through the tangled plot, but the acting is all so polished that it doesn't really matter. Watch, especially, for Elisha Cook Jr. as the prototypical punk. Dir. Howard Hawks. **87**

DERSU UZALA—(2 hr. 20 min., '75) In Russian, Eng. subtitles. Akira Kurosawa's adventure saga is a film about an old man made by an old man. In czarist Russia, an expedition of trappers is lucky enough to stumble onto and employ as its guide the trapper Dersu. Kurosawa shoots vast landscapes of chilling and inhuman snow-filled forests as no one has since the great silent director Dovzhenko. **1**

GIMME SHELTER—(1 hr. 31 min., '70) The bad scene at Altamont. We see the murder during the concert, and then Mick Jagger looking at it on an editing machine, shaking his head wistfully. Brilliant musical performances, but a lot of sanctimonious moralizing about violence. Dir. David and Albert Maysles and Charlotte Zwerin. **2**

LOLA (1982)—(1 hr. 54 min.) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in a small Bavarian city during the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute and mistress of a corrupt building contractor, seduces the new city commissioner (Armin Mueller-Stahl), whose approval is needed for a new housing complex. One of the most approachable of Fassbinder's movies. **9, 86**

MURMUR OF THE HEART—(1 hr. 58 min., '71) In French, Eng. subtitles. Louis Malle's greatest film. A young boy, growing up in an upper-middle-class French family, gets initiated into sex—by his mother. Delicately funny and subversive—the joke is that the boy is so strong that incest is no big deal. With Léa Massari. **86**

THE PETRIFIED FOREST—(1 hr. 23 min., '36) Humphrey Bogart's first great screen role was as Duke Mantee, the hardened criminal who holds the sincere, idealistic Leslie Howard and the lonely, starry-eyed Bette Davis, among others, hostage at a desert gas station. Bogart had created the role in Robert E. Sherwood's play on Broadway the previous year, and after this smash movie version appeared, Bogart's career took off. Dir. Archie Mayo. **83**

SINGIN' IN THE RAIN—(1 hr. 43 min., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'Em Laugh"); Gene Kelly, Debbie Reynolds, and Donald O'Connor, who crackle with wholesome energy; and a Comden-Green script with good lines. Dir. Kelly and Stanley Donen. **87**

SLEEPING BEAUTY—(1 hr. 15 min., '59) Walt Disney's animated classic about the beautiful princess put under an evil spell that can only be lifted by the kiss of a prince. Dir. Clyde Geronimi, Eric Larson, Wolfgang Reitherman, and Les Clark. G. **20, 34, 88, 100, 110, 113, 114, 200, 204, 205, 209, 214, 219, 300, 303, 304, 306, 309, 313, 326, 404, 505, 507, 512, 517, 521, 524, 529, 539, 602, 606, 607, 609, 612, 613, 615, 628, 639, 710, 714, 722, 754, 763, 821, 903, 917, 919, 920, 931, 933, 954, 962, 970, 971**

TWO ENGLISH GIRLS—(1 hr. 57 min., '71) In French, Eng. subtitles. Director François Truffaut, shortly before he died, in 1984, restored twelve minutes of excised footage to this film about a young Frenchman who becomes involved with two English sisters on a holiday in Wales. With Jean-Pierre Léaud, Kika Markham, and Stacey Tendeter. Screenplay by Truffaut and Jean Gruault, based on a novel by Henri-Pierre Roché. **82**

THE WRONG MAN—(1 hr. 45 min., '56) A harrowing, engrossing dramatization of the true story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles. Dir. Alfred Hitchcock. **8**

THEATER
LISTINGS

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BROADWAY

Schedules subject to Easter holiday changes. Phone ahead and double-check show times.

Previews and Openings

Wednesday, March 26

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Previews start 3/26 prior to a 4/14 opening. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards.

Friday, March 28

SO LONG ON LONELY STREET—Sandra Deer's comedy about an inheritance left by an unloved old woman, and those who are fighting for their share of it; directed by Kent Stephens. Featured in the cast are Ray Dooley, Lizan Mitchell, Jane Murray, Fritz Sperberg, Pat Nesbit, and Stephen Root. Tues. thru Thurs. at 8, Sat. at 2 p.m., $22.50 to $27.50; Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $25 to$30; Wed. at 2 p.m., $20 to $25. Previews start 3/28 prior to an 4/3 opening. **Jack Lawrence Theatre,** 359 West 48th Street (307-5452). 1 hr. 50 min. All major credit cards.

Tuesday, April 1

BIG DEAL—Bob Fosse has written, directed, and choreographed a musical based on the film *Big Deal on Madonna Street,* now set in Chicago in the 1930s about a band of bumbling thieves preparing for a big heist. Cleavant Derricks, Loretta Devine, and Alan Weeks star. Featured in the cast are Wayne Cilento, Desiree Coleman, Valarie Pettiford, Barbara Yeager, Bruce Anthony Davis, Alde Lewis Jr., Mel Johnson Jr., and Gary Chapman. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. at 2 p.m.; $30 to $47.50. Previews start 4/1 prior to a 4/10 opening. **Broadway,** Broadway at 53rd Street (239-6200). 2 hr. All major credit cards.

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS.**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Zach Galligan is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (exc. Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. & Sun. at 3 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd St. (757-8646). 2 hr. 40 min. Major credit cards. **IRLS**

BRIGADOON—A revival of the musical by Alan Jay Lerner and Frederick Loewe; choreography by Agnes de Mille. With alternating casts: Sheryl Woods or Beverly Lambert as Fiona, Richard White or John Leslie Wolfe as Tommy, and Tony Roberts as Tommy's hunting companion. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 1 and 7 p.m.; (special Wed. mat. 3/26 at 2; no mat. 3/30); $6 to $29; thru 3/30. Performed by New York City Opera (which has made a lovely and pleasurable entertainment out of the production) at **New York State Theatre** (870-5570). 2 hr. 30 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Robert Leonard stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Lisa Waltz, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Salome Jens, David Strathairn, Don Harvey, Karen Young, James Gammon, John Griesemer, Louise Latham, Amanda Plummer, and the Red Clay Ramblers are all involved in the action. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues. thru Sat. at 8 p.m., Sun. at 2:30 and 8 p.m.; $25 to $35. **Promenade Theatre,** 76th Street and Broadway (580-1313).

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden,** Broadway and 50th Street (239-6200). 2 hr. 45 min. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kill his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $20 to $30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8 p.m., $27.50 to $37.50. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 20 min. All major credit cards.

EXECUTION OF JUSTICE—Emily Mann's play focusing on the trial of Dan White, who killed Mayor Moscone and Supervisor Harvey Milk, gay activist, both of San Francisco. There's a cast of 21 actors playing 42 roles: John Spencer (as Dan White), Jon de Vries, Gerry Bamman, Peter Friedman, Earle Hyman, Nicholas Kepros, Adam Redfield, Mary McDonald; directed by the author. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $32 to $50; Fri. and Sat. at 8 p.m., Wed. at 2 p.m., $32.50 to $27.50; (61 reserved seats on stage at all perf. $25). **Virginia Theatre,** 245 W. 52nd St. (977-9370). All major credit cards. 2 hr. 35 min.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m.; $20–$35. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, Carolyn Seymour. Mon.-Sat. at 8, $30–$37.50; Wed. & Sat. at 2, $25–$32.50; thru 3/29. **Music Box,** 239 W. 45th St. (239-6200). 2 hr. 15 min. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues.-Sat. at 8, $30–$36, Sat. at 2, Sun. at 3, $27.50–$32.50, Wed. at 2, $25–$30. **Booth,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven backup singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $40 to $45; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3. All performances. except Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for last row in the balcony are on sale day of the performance. **Imperial,** 249 West 45th Street (239-6200). 2 hr. 15 min. Major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

PRECIOUS SONS—Ed Harris and Judith Ivey in a comedy by George Furth, set in Chicago a few years after W. W. II, about parents in their mid-thirties who face the possibility of their teenage sons' leaving home; directed by Norman Rene. Featured in the cast are William O'Leary, Anthony Rapp, and Anne M. Bobby. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $15 to $25; Fri. at 8 p.m., Sat. at 2 and 8 p.m., $20 to $35. **Longacre Theatre,** 222 West 48th Street (239-6200). 2 hr. 35 min. All major credit cards.

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., Fri. at 7 and 10 p.m., $17.50 to $37.50; Sat. at 2 p.m., $17.50 to $35; Sat. at 8 p.m., $20–$37.50. **Plymouth Theatre,** 236 W. 45th St. (239-6200). 2 hr. 30 min. Major credit cards. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8, Sun. at 3; $37.50–$45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, Mary Ellen Stuart. Mon.–Fri. at 8 p.m., Sat. at 2 & 8, $35–$45; Wed. at 2, $27.50–$37.50. **Royale,** 242 W. 45th St. (239-6200). 2 hr. 30 min. Major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed its success on Broadway. Tues. thru Thurs. at 8 p.m., $27.50 to $37.50; Sun. at 3 and 7:30 p.m., $27.50 to $37.50; Fri. and Sat. at 8 p.m., $30 to $42.50; Sat. at 2 p.m., $25 to $35; thru 3/30. **Mark Hellinger,** 237 West 51st Street (757-7064). 2 hr. 15 min. Major credit cards.

OFF BROADWAY

THE ALCHEMEDIANS—Bob Berky and Michael Moschen create and star in a theatrical universe in a fanciful laboratory; music by David Van Tieghem. Tues. thru Thurs. at 8 p.m., Fri. at 7 and 10 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m.; $15. **Lamb's Theatre,** 130 West 44th Street (997-1780).

AUNT DAN AND LEMON—Wallace Shawn's play (with a new, all-American cast) about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pamela Reed (in the Linda Hunt role) and Kathy Whitton Baker. This is part of the ongoing exchange between the New York Shakespeare Festival and London's Royal Court Theatre. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m., $20 to $25. **Public Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

BIG TIME—Tony Lo Bianco in Steven Braunstein's play about an obsessed entertainer's rise to the top. Featured in the cast are Brent Collins and Melinda Keel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $16 to $18; thru 3/30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

DAUGHTERS—John Morgan Evans's comedy, starring Marcia Rodd, is about 5 women, aged 18 to 90, who make up 4 generations of an Italian American family in a Brooklyn home; directed by John Henry Davis. With Bette Henritze, Mary Testa, Miriam Phillips, and Marisa Tomei. (Call theatre for specifics.) **Westside Arts,** 407 W. 43rd St. (541-8394).

DEAD WRONG—Nick Hall's suspense thriller stars David Groh, Anita Gillette, Michael Wilding, and Lachlan Macleay, and is directed by Bill Gile. It tells of three people involved with forces driving headlong toward collision. Wed. thru Fri. at 8 p.m., Sat. at 7 & 10 p.m., Sun. at 3 & 7 p.m.; $10 to $17.50. **Riverwest Theatre,** 155 Bank Street (243-0259).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3; $20 to $24. Performs on a staggered sched. with Vincent D. Smith's *Williams & Walker,* with Ben Harney and Vondie Curtis-Hall (thru 3/30); directed by Shauneille Perry. Wed. at 3 p.m., Thurs. at noon and 3:30 p.m. Fri. at 10 p.m., Sat. at 1 and 4:15 p.m. Sun. at 5:30 p.m. **American Place Theatre,** 111 West 46th Street (247-0393).

THE EDEN CINEMA—Marguerite Duras's play, set in French-colonial Indochina in the early '30s, tells of an adolescent girl (Brooke Shields, that's right, Brooke Shields) and her relationship with a rich plantation owner; directed by Françoise Kourilsky. Featured in the cast are Marylouise Burke, Ryan Cutrona, Josh Hamilton, and Ching Yeh. Wed. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 p.m.; $25 and $27.50; thru 4/13. An Ubu Repertory Theater production at the **Harold Clurman,** 412 W. 42nd St. (594-2370).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for Off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Howard Sherman, Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place,** 434 Lafayette St. (254-4370). ●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18–$29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMLET—Shakespeare's tragedy, with Kevin Kline in the title role; directed by Liviu Ciulei. With Harriett Harris as Ophelia, Leonardo Cimino as Polonius, Priscilla Smith as Gertrude, Harris Yulin as Claudius, and David Pierce as Laertes. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20–$25. **Public Theater,** 425 Lafayette Street (598-7150). **IRLS**

LARGO DESOLATO—Vaclav Havel's semi-autobiographical comedy examines the hypocrisy and paranoia surrounding a philosopher facing seizure by secret police; directed by Richard Foreman. With Joseh Wiseman, Diane Venora, and Josef Sommer. Tues.–Sun. at 8, Sat. and Sun. at 3; $20 to $25. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150). **IRLS**

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Salome Jens, David Strathairn, Don Harvey, Karen Young, James Gammon, John Griesemer, Louise Latham, Amanda Plummer, and the Red Clay Ramblers are all involved in the action. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues.–Sat. at 8, Sun. at 2:30 & 8; $25–$35. **Promenade,** 76th St. and Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these performances are $10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Ave. at 104th Street (534-2804). ● ●

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Rep Theatre, 99 Seventh Avenue South (924-7100).

PENN & TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; directed by John Tillinger; with John Cunningham, Charlotte Moore, David Margulies, Kate McGregor-Stewart, and Debra Mooney. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $16. A Playwrights Horizons production at the **Studio Theatre,** 416 West 42nd Street (279-4200).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

SAVE THE LOOPHOLES—Written and performed by Dale Carman, Marianne Leone, Mary Portser, and John Slavin (who all play multiple roles), a comedy which tells of famous and infamous people whose lives intertwine in a search for success and happiness; directed by Mitchell Ivers. Wed. thru Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $8. **Judith Anderson Theatre,** 422 West 42nd Street (736-7931).

TARTUFFE—Molière's comedy about a religious hypocrite, directed by Lev Shekhtman. Featured in the cast are Drew Dix, Margaret Heffernan, David Walters, Albert Makhtsier, Ivan Migel, Ralph Romano, and Josefa Mulaire. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $13 to $15; thru 6/1. **Theatre in Action,** 46 Walker Street (279-4200).

TIME TO START LIVING—Elisabeth Welch, the 77-year-old American singer who spent the last 52 years in Britain and recently returned to New York, in a one-woman entertainment offering song and story. Tues. thru Sat. at 8:30, Sun. at 3; $22.50–$25; thru 4/13. **Lucille Lortel,** 121 Christopher St. (924-8782).

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Betty Aberlin, Al DeCristo, and Maureen Brennan. Wed. and Thurs. at 8 p.m., Fri. and Sat. at 7 and 10 p.m., Sun. at 7 p.m., Wed. at 2 p.m.; $20 to $24. **St. Stephen's,** 122 West 69th Street (944-9300). Theater is dark 3/26 thru 30.

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, with Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—Israel Horovitz's *A Rosen by Any Other Name,* second play in his trilogy about a young boy's growing up in Canada during World War II; directed by Stephen Zuckerman. Peter Riegert and Barbara Eda-Young co-star; also featured in the cast are Peter Smith, Sol Frieder, Michael Ornstein, and Maddie Corman. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $18.50. **92nd Street Y Theatre,** 1395 Lexington Avenue (831-8603).

AMERICAN SHAKESPEARE REPERTORY—*Richard II, Hamlet, Twelfth Night, All's Well That Ends Well,* by Shakespeare, and Christopher Marlowe's *Tamburlaine the Great.* Fri. thru Sun. at 8 p.m.; $8 to $10; thru 4/27, in rolling repertory. Call theatre for specifics. **Theater 22,** 54 West 22nd Street (279-9321).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REP RESIDENT ENSEMBLE—Three plays in repertory: Lanford Wilson's *The Mound Builders,* about a couple of archaeologists digging beneath the surface of the earth and revealing their own lives; directed by Marshall Mason. Camus's *Caligula,* a modern-dress version of the play about the infamous emperor, with Kenneth Marshall. Anne Chislett's *Quiet in the Land,* about an Amish colony in Canada facing internal upheavals during World War I. Tues.–Sat. at 8, Sun. at 7:30 p.m., Sat. at 2, Sun. at 3; $22.50–$25; thru 4/20. **Triplex Theatre,** 199 Chambers St. (618-1980).

ENSEMBLE STUDIO—Bill Bozzone's *Rose Cottages,* directed by Risa Bramon, is a tale of people unexpectedly coming together through quirky mishaps and coincidences at a seedy Florida motel. Featured in the cast are Grace Zabriskie, Bill Cwikowski, Corey Parker, Bill Cobs, Anna Levine, and Lloyd Hollar. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 to $12; 3/26 thru 4/13. **Ensemble Studio Theatre,** 549 West 52nd Street (247-3405).

EQUITY LIBRARY THEATRE—A revival of *Girl Crazy,* a 1930 musical by George and Ira Gershwin, book by Guy Bolton and Jack McGowan; directed by Stephen Bonnell. (The show that brought us "I Got Rhythm" and "Embraceable You.") Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 4/6. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Shakespeare's *King Lear,* Luigi Pirandello's *Six Characters in Search of an Author,* Tom Stoppard's *Rosencrantz and Guildenstern Are Dead,* and Molière's *The Miser,* in rolling repertory thru April (call theatre for specifics). **Jean Cocteau Repertory,** 330 Bowery (677-0661).

LA MAMA, E.T.C.—The company marks the fiftieth anniversary of the death of Federico Garcia Lorca with three performances (3/28 thru 30 at 9 p.m.) of Alvaro Restrepo Hernandez's *The Orchard of the Mutes,* featuring Betty Pelzer. $8. From 4/2 thru 27, Rudolf Kocevar's surreal work, *Temptation,* a modern Faustian reexploration of good and evil, directed by the author, with music created by Janet Kerr. With John DiBenedetto, Michael Osano, Naseer El-Kadi, Terrell Robinson, Ernie Garrett, Stephen Parks, and Alex Ishkanian. Wed. thru Sun. at 7:30 p.m.; $8. **Theater,** 74A East Fourth Street (475-7710).

LINCOLN CENTER THEATER COMPANY—A revival of John Guare's comedy, *The House of Blue Leaves;* directed by Jerry Zaks. Featured in the cast are Stockard Channing, Christopher Walken, Julie Hagerty, Swoosie Kurtz, Ann Talman, Ben Stiller, John Mahoney, and Jane Cecil. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. & Sun. at 2 p.m.; $20 to $25; thru 4/27. **Mitzi Newhouse Theater,** 150 West 65th St. (239-6200). **IRLS**

MANHATTAN THEATRE CLUB—Richard Nelson's *Principia Scriptoriae* deals with two men who find themselves thrown together in a Central American prison; directed by Lynne Meadow. Featured in the cast are Anthony Heald, Ernesto Gonzalez, Shawn Elliott, Steven Gilborn, George Morfogen, Michael Nussbaum, and Joe Urla. Thru 4/27 (phone for specifics). **City Center,** 131 West 55th Street (246-8989).

MIRROR REPERTORY THEATRE COMPANY—A revival of W. Somerset Maugham's comedy of manners *The Circle,* directed by Stephen Porter, and starring Geraldine Page. Featured in the cast are W. B. Brydon, Denise Stephenson, Bryan Clark, Charles Regan, Frank Farandu, Gordon McConnell, François de la Giroday, and Ann Hillary. Call theatre for specifics. **St. Peter's Church,** 619 Lexington Ave. (223-6440).

NEGRO ENSEMBLE COMPANY—Judi Ann Mason's *Jonah and the Wonder Dog* is about a self-made black politician and his Ivy League son, brought together by a family crisis. Kevin Hooks and the author are featured. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545).

PENGUIN REPERTORY—A revival of Christopher Hampton's 1977 feminist play, told from the male's point of view, about a husband who brags about his extra-marital affairs; directed by Joe Brancato, and featuring Bruce McDonnell, Anne Barrett, and S. Sherrard Hicks. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $14; from 4/3. **Theatre Guinevere,** 15 West 28th Street (679-9071).

PUERTO RICAN TRAVELING THEATRE—Rainer Werner Fassbinder's *The Bitter Tears of Petra Von Kant* examines the life of a successful woman who has achieved everything but personal happiness. The cast features Caroline Kava, Ilka Tanya Paya, Barbara Wilder, and Alicia Caplan; directed by Andre Ernotte. Wed. thru Fri. at 8 p.m. in English, and Sat. and Sun. at 2:30 p.m. and 8 p.m. in Spanish; $10. **Theatre,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru March. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts,** 138 East 27th Street (889-2850).

STONEWALL REPERTORY—Thru 4/20, Richard Valley's *Play by Play* follows the predicaments of a youth inclined (but not sure of it) to be gay; directed by Jacqueline Allen; with Jeff Barneson, Sal Candido, Susan G. Stone, Brian Sanet, and Mark Hallen. In repertory with Margery Kreitman's dark comedy, *Please Wait for the Beep,* directed by Billy Cunningham; with Susan Barry, Neon Weiss, Anne Carroll, Ruthanne Mahoney, and Kathleen Pirkl. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $10; thru 3/30. **Westbeth Center,** 151 Bank Street (675-1014).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL AMERICAN—Howard Reifsnyder's play about conflicts between a corrupt football coach and a scrupulous female graduate student; directed by Sally Zweiback. Featured in the cast are Ailey Smith, Joe Pacheco, Jonathan Sperry, and Siobhan Fallon. Wed. thru Fri. at 7 p.m.; $6. **13th Street Theatre,** 50 West 13th Street (675-6677).

AS I RETURNED—A play, written and directed by Nomi Rubel, about four old friends, one Jewish, three German, and their struggle to overcome the horrors of the past in order to save their future. Featured in the cast are Yvette Edelhart, Betty Gardham, David Kener, Belle Maria Wheat, Belle Weiss, and Dawn Lorelle Volkart. 3/29 at 8 p.m., 3/30 at 4 and 8 p.m.; $8. **Greek Orthodox Church Theater** (downstairs), 302 West 91st Street (874-6297).

CADYLEE'S—Patricia Hartog's drama about a popular women's bar owned by two ex-lovers; directed by Bonnie Gable. Featured in the cast are Jill Margolis, Elizabeth Hess, Layne Hukabay, Maude Mitchell, and Kay Harger. Wed. thru Sat. at 8 p.m., Sun. at 3 and 8; $10; 3/26 thru 4/20. **Sanford Meisner Theater,** 164 Eleventh Avenue (279-4200).

THE CHINESE—Play about a defecting Communist Chinese businessman, loosely based on Bartok's *The Miraculous Mandarin.* Wed. thru Sun. at 8:30 p.m. $12; 3/28 thru 4/14. **Love Theater,** 511 East 12th Street (777-1182).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $7; thru 4/13. **Westside,** 252 W. 81st St. (874-7290).

FAIR SEX—A revival of Lynn Middleton's play which takes place in a therapy center where three women use psychodrama, role-playing and a sense of humor to rise above their past; directed by the author. Featured in the cast are the author, Geraldine Abbate, and Elaine Smith. Sun. thru Wed. at 7:30 p.m.; $8; thru 4/16. **18th Street Playhouse,** 145 West 18th Street (371-1842).

FAMILY BOUND—Joseph Krawczyk's play about the growing tension between two brothers which might ultimately destroy them; directed by James Jennings. Featured in the cast are Joan Kendall, Richard Beard, James Lorenz, and Gerald Bangs. Wed. thru Sat. at 8 p.m.; thru 3/29; $6. **American Theatre of Actors,** 314 West 54th Street (581-3044).

FAST FRIENDS—Musical comedy with book, music, and lyrics by Sal Rosa, directed by John Sannuto, about two pals in a race to win the woman they meet running in Central Park. Fri. and Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $8; thru 3/29. **Harry Warren Theatre,** 2445 Bath Avenue, Brooklyn (373-5208).

THE GINGHAM DOG—A revival of Lanford Wilson's play which takes place in New York City during the 1960s and tells about the breakup of an interrracial marriage; directed by Kent Paul. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; thru 3/30. An Acting Group production at the **18th St. Playhouse,** 145 West 18th Street (645-1459).

THE INNOCENTS—Harvey Huddleston's drama about two women in a struggle to maintain their identities and still remain loving sisters. 3/27–29, 4/3–5 at 8; $6. **Secret Theatre,** 43 W. 13th St. (279-4200).

INTOXICATION—Strindberg's comedy (his only one), directed by Steven Baker, plays Thurs. thru Sun. at 8 p.m.; $5. **Dramatis Personae Theatre,** 25 East 4th Street (673-4382).

THE KILLING TIME—Ronnie Paris's play, set in a 1940s millinery shop, tells of a young woman's confrontation with conflicting values of her family; directed by Ernie Martin. Fri., Sat., & Mon. at 8 p.m., Sun. at 3 p.m.; $8; thru 3/31. **Actors Creative Theatre,** 311 West 43rd Street, 5th floor (397-5880).

MACBETH—Shakespeare's 1606 drama, set in the Celtic period, circa 1047. With a 21-member cast, featuring J. Kenneth Campbell as Macbeth and Francesca James as his lady; directed by Porter Van Zandt. Thru 4/13 (call theatre for specifics); $8. **York Theatre,** 2 East 90th Street (534-5366).

THE PRIME OF MISS JEAN BRODIE—Jay Allen's comedy, adapted from Muriel Spark's novel, directed by Margaret Cezair. 4/3 at 5:30, 4/4 and 5 at 7:30; $2. Barnard College Theatre at **Minor Latham Playhouse,** Broadway at West 119th Street (280-2079).

ROMANTIC COMEDY—Bernard Slade's commentary on the modern-day Broadway theater; directed by Bill Kearns. Thurs. thru Sat. at 8 p.m.; Sun. at 3; 4/10–27. **Kittredge Club,** 109 E. 29th St. (988-0771).

THE SHADY SIDE—Stephen Hayes's love triangle—a best-selling author, his actress wife, and a detective—find themselves in a remote lighthouse in Maine with murder on their minds; directed by Peter M. Gordon. *Fetured in the cast are Bill Van Hunter, Anita Sorel,* and Michael Oberlander. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $8; 4/3 thru 27. **Baldwin Theatre,** 160 West 74th Street (799-8190).

THE SPANISH TRAGEDY—A pre-Shakespearean classic by Thomas Kyd, directed by Ron Daley. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; 4/3 thru 27. **Riverside Theater,** 165 West 86th Street (877-6810).

SUNRISE VALLEY—Gene Ruffini's play about an accident in a nuclear power plant. Thurs. thru Sat. at 8 p.m.; thru 4/12. **ATA Sargeant Theater,** 314 West 54th Street (868-1116).

TWO GENTLEMEN OF VERONA—Shakespeare's *romantic* comedy about fighting griends, adventure and love, herein set in the 1890s. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 3/29; $8. **Pearl Theatre,** 125 West 22nd Street (645-7708).

WE BOMBED IN NEW HAVEN—A revival of Joseph Heller's *black comedy about a group of actors experiencing* the absurdities and horrors of war while acting in a play about it; directed by Anthony Di Pietro. With Eddie Antar, Dayton Callie, Michael McCoy, Nick Salamone, and Derek Todd. Thurs.–Sat. at 8, Sun. at 2; $8; thru 4/6. **Art & Work Ensemble Theatre,** 870 6th Ave. (213-0231).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JEAN ARP/JOAN MIRO—Sculpture by both. Thru 4/30. Weintraub, 992 Madison (879-1195).

GIACOMO BALLA—Paintings, drawings, and watercolors made between 1912–1928, by this Italian Futurist, thru 4/19. Kouros, 23 E. 73rd (288-5888).

ROBERT COURTRIGHT—Abstract, colorful masks cast in paper and bronze, thru 3/29. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

BARBARA CUSHING—Recent landscape paintings, 3/29–4/23. Schoelkopf, 50 W. 57th (765-3540).

ROBERT DE NIRO—Recent paintings and works on paper, thru 4/5. Graham Modern, 1014 Madison (535-5767).

PETER JONES—Still-life and landscape paintings, 3/28–4/26. Adler, 21 E. 67th (249-2450).

BRUCE KURLAND—Still-life paintings and watercolors of fish, flowers, fruit, and insects, thru 4/5. Bernard, 33 E. 74th (988-2050).

JOHN LEES—Thick-surfaced paintings from which emerge singular images, such as a portrait, a chair, or a landscape, thru 4/9. Hirschl & Adler Modern, 851 Madison (744-6700).

ROBERT LOBE—Recent sculpture, thru 4/5. Willard, 29 E. 72nd (744-2925).

REGINALD MARSH—Paintings and works on paper, thru 4/19. Hirschl & Adler, 21 E. 70th (535-8810).

ROBERT OHNIGIAN—New collages, thru 4/19. Cordier & Ekstrom, 417 E. 75th (988-8857).

VAN DEARING PERRINE—Paintings of the Palisades, from 1902–1912, that recall the mystical romanticism of Albert Pinkham Rider and J. M. W. Turner, thru 5/17. Graham, 1014 Madison (535-5767).

JIM PETERS—Constructed paintings of wood, canvas, tin, Plexiglas, and oil paint, thru 3/29. C.D.S., 13 E. 75th (772-9555).

SERGE POLIAKOFF/KLAUS FUSSMAN—Abstract paintings/Watercolors of Egypt. Thru 3/29. Lefebre, 47 E. 77th (744-3340).

STEPHEN POSEN—Recent abstract paintings, thru 3/29. McCoy, 19 E. 71st (570-2131).

DOROTHEA ROCKBURNE—A personal selection of paintings, from 1968–1986, thru 3/28. Fourcade, 36 E. 75th (535-3980).

BERND SCHWARZER—Expressionistic paintings with biblical themes, thru 3/29. Perlow, 980 Madison (517-5858).

CHARLES SELIGER—Small-scale paintings with organic forms, thru 4/19. Schlesinger-Boisante, 822 Madison (734-3600).

CHARLES SEPLOWIN—Steel sculptures, thru 4/12. Cecil, 16 E. 72nd (517-3605).

WAYNE THIEBAUD—A celebration of this artist's 25-year association with Alan Stone Gallery, thru 4/2. Stone, 48 E. 86th (988-6870).

BOB THOMPSON—Rhythmically-patterned imaginary landscape paintings inspired by jazz, thru 3/29. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

JOHN WALKER—Recent paintings, thru 4/12. Knoedler, 19 E. 70th (794-0550).

57th Street Area

KAREL APPEL—Recent paintings, thru 4/26. Del Re, 41 E. 57th (688-1843).

WILLIAM BECKMAN—Figure paintings from the past four years, 3/28–4/30. Frumkin, 50 W. 57th (757-6655).

JAKE BERTHOT—Recent paintings, thru 4/5. McKee, 42 E. 57th (688-5951).

ROBERT BIRMELIN—Recent paintings of New York street scenes, thru 3/29. French, 41 W. 57th (308-6440).

FRANCESCO CLEMENTE/DAVID HOCKNEY/ELLSWORTH KELLY—Portraits on paper by all three, thru 3/29. BlumHelman, 20 W. 57th (245-2888).

LOUISA CHASE—Large-scale oil paintings of abstracted figurations, thru 4/5. Miller, 41 E. 57th (980-5454).

TONY CRAGG—Recent sculptures, made from found or prefabricated materials assembled together, thru 4/5. Goodman, 24 W. 57th (977-7160).

CRASH—30 large-scale canvases which combine imagery from the world of the street and personal visions of the feminine, thru 4/12. Janis, 110 W. 57th (586-0110).

JOHN DUFF—Ceramic and bronze sculptures, thru 3/29. BlumHelman, 8th Floor, 20 W. 57th (245-2888).

SAM FRANCIS—New paintings on paper with dramatic chiaroscuro contrasts between very dark against brilliant, high-key colors, thru 4/5. Emmerich, 41 E. 57th (752-0124).

NANCY FRIED—Recent figurative clay sculptures, thru 3/29. Markel, 50 W. 57th (581-1909).

JUDITH GOLDSMITH—Still-life paintings, thru 3/29. Schmidt-Bingham, 41 W. 57th (888-1122).

CLINTON HILL—Painted wood and painted plastic constructions, paintings on canvas, and works of handmade paper, thru 4/5. Pearl, 38 E. 57th (838-6310).

SUSAN HOCKADAY—Handmade paper works, thru 4/5. Viridian, 52 W. 57th (245-2882).

BILL JENSEN—Recent paintings, drawings, and a portfolio of etchings recently on view at MOMA, thru 3/29. Washburn, 42 E. 57th (753-0546). See SoHo & Tribeca.

R. B. KITAJ—Oil paintings, pastels, and drawings, thru 3/29. Marlborough, 40 W. 57th (541-4900).

SAM MESSER—Neo-expressionist paintings and drawings, thru 4/5. Siegel, 24 W. 57th (586-0605).

KRZYSTOF PECINSKI—Paintings made with iron oxide, on paper and canvas, thru 3/31. Kerr, 225 W. 57th (315-5220).

CARL-HENNING PEDERSON—An album of 24 lithographs illustrating the 12 tales by Hans Christian Anderson, thru 3/29. Prats, 24 W. 57th (315-3680).

HUBERT SCHEIBL—Recent abstract paintings by a young Austrian painter, thru 3/29. Tilton, 24 W. 57th (247-7480).

EMIL SCHUMACHER—Recent paintings, thru 4/19. Herstand, 24 W. 57th (664-1379).

RICHARD SHAW—New porcelain sculptures, thru 4/30. Frumkin, 50 W. 57th (757-6655).

LOUIS SULLIVAN—Rare, original stencils for the Trading Room of the Chicago Stock Exchange (1893), plus original terracotta architectural elements from Adler and Sullivan's Schiller Building, thru 3/29. Protetch, 37 W. 57th (838-7436).

WILLIAM TURNBULL—Bronze sculptures with simple, archaic forms, on stone bases, thru 4/3. Dintenfass, 50 W. 57th (581-2268).

TED WELLER—Encaustic paintings of birds, thru 4/5. Lamagna, 50 W. 57th (245-6006).

East Village

ELLEN CAREY—Recent Polaroid portraits, thru 4/20. Art City, 439 E. 9th (420-0867).

GRACE GRAUPE-PILLARD/ROGER CUTFORTH—Colorful paintings of people the artist encounters on the street-/Cibachrome portraits, thru 4/20. Bromm, 170 Ave. A (732-6196).

RICHARD HENNESSEY—Recent abstract paintings, thru 4/5. Good, 39 Great Jones (420-9063).

ERIKA ROTHENBERG—Objects and oil paintings that are political commentaries on consumerism, thru 4/6. P.P.O.W., 216 E. 10th (477-4084).

NIEVES SAAH—Fantasy paintings of human and animal forms, thru 4/6. 9th Precinct, 309 E. 5th (982-7933).

ELIZABETH SMITT/LEONID SOKOV—"Russia: Dreams and Realities"—paintings, reliefs, and sculptures by both; thru 4/6. Zeus-Trabia, 437 E. 9th (505-6330).

PAUL STIMSON/DAVID WILSON—Charcoal on plaster-canvas-wood supports/Abstract paintings. Thru 4/13. Christminster, 336 E. 5th (475-8369).

ROYALYNE WARD-DAVIS—Paintings, thru 4/6. Parker/Smalley, 322 E. 11th (228-7023).

SoHo and TriBeCa

WILLIAM ANTHONY/DEBRA CHASE—Satirical paintings and drawings/Mixed-media constructions. Thru 4/19. Baum, 109 Hudson (219-9854).

ANNELI ARMS—Anthropomorphic sculptures, thru 4/12. 112 Greene (966-3864).

CHARLES ARNOLDI/DARIO VILLALBA—Large-scale monotypes that explore the nature of wood and the painterly gesture/Paintings that incorporate photo collage. Thru 3/29. Cowles, 420 W. Broadway (925-3500).

YEE JAN BAO—Recent abstract landscape paintings, thru 4/19. Rosenberg, 115 Wooster (431-4838).

ASHLEY BICKERTON—Paintings in a series entitled, "Seven Susies," thru 4/5. Cable, 611 Broadway (420-8011).

RICHARD BOSMAN/RICHARD TOBIAS—Large-scale, gestural landscape paintings, plus paintings from his "Studio Series," in which the artist's dilemmas are explored/Recent geometric paintings. Thru 4/2. Alexander, 59 Wooster (925-4338).

PETER A. BRADLEY—Painted steel sculpture, thru 5/7. Hirondelle, 476 Broome (925-1538).

BROTO/PETER FLETCHER—Psychological and spiritual treatments of figure and landscape in paintings by both, 3/29–5/3. Germans van Eck, 420 W. Broadway (219-0717).

JANE BRUCE/JAMES HORTON—Glass works by both, thru 4/12. Glass Workshop, 142 Mulberry (966-1808).

ALBERTO BURRI—Paintings from 1953–1986, thru 4/26. DiLaurenti, 383 W. Broadway (925-5100).

PAT COLVILLE/MARK WILLIAMS—Encaustic paintings with abstract imagery/Painted constructions. Thru 4/5. Condeso/Lawler, 76 Greene (219-1283).

ROBERT COMBAS/DON RODAN—Recent color drawings/Paintings with cartoon-like imagery. Thru 3/29. Castelli, 420 W. Broadway (431-5160).

GRAHAM CROWLEY—Paintings in a series entitled, "Domestic Crisis," thru 3/29. Totah-Stelling, 152 Wooster (475-8330).

RONNIE CUTRONE—New paintings, thru 4/19. Shafrazi, 163 Mercer (925-8732).

SARI DIENES—Assemblages of metal, glass, and wood, plus prints, thru 3/29. A.I.R., 63 Crosby (966-0799).

ART

STEFAN EINS—Paintings, thru 3/30. Schiffer, 448 W. Broadway (477-5699).

ERIC FISCHL—Four recent large-scale paintings that explore social, sexual, and racial tension in our society, thru 3/29. Boone, 417 W. Broadway (431-1818).

IRWIN FLEMINGER/BURT HASEN—Surrealistic paintings by both, thru 4/5. Arbitrage, 9 Spring (334-9755).

JAMES FORTUNE—Recent works in cast paper, thru 4/5. Phoenix, 568-78 Broadway (226-8711).

J. NEBRASKA GIFFORD—Paintings, sculpture, and block prints in a series entitled, "Anatomy of Romance," thru 3/29. Nichols, 83 Grand (226-1243).

JACK GOLDSTEIN—Large-scale airbrush paintings of imagery such as cigarette smoke, melting lava, asteroids, thru 3/29. Metro Pictures, 150 Greene (925-8335).

MICHAEL HAFFTKA—Recent figurative paintings, thru 4/17. Esman, 70 Greene (219-3044).

STEVE HAWLEY—Recent paintings and works on paper with spiritual themes, thru 4/30. Milliken, 98 Prince (966-7800).

SHERYL HUMPHREY—Small-scale oil paintings that depict the nighttime, outdoor activities of an American family of four, such as barbecuing, visiting the shopping mall, etc., thru 4/14. Herlin, 68 Thompson (431-8732).

BILL JENSEN—Recent paintings and drawings, thru 3/29. Washburn, 113 Greene (966-3151). See 57th Street Area.

TOBI KAHN—Recent paintings and sculpture, thru 4/12. Viafora, 568 Broadway (925-4422).

DAVID KAPP—Recent paintings and drawings, thru 4/12. Plumb, 81 Greene (219-2007).

STEVE KEISTER—Hanging fiberglass sculptures with amorphic shapes, thru 3/29. BlumHelman Warehouse, 80 Greene (245-2888).

GRACE KNOWLTON—Sphere-shaped sculptures painted with calligraphic marks, 3/26–4/26. Twining, 568 Broadway (431-1830).

JANUSZ AND NANCY KOZIKOWSKI—Tapestries, drawings, and paintings by both, thru 3/29. Piney, 80 Varick (226-1864).

BARRY LE VA—Drawings, from 1966–1986, thru 3/29. Sonnabend, 420 W. Broadway (966-1986).

LES LEVINE—Giant drawings made from images calculated with computer assistance, thru 4/19. Carpenter + Hochman, 420 W. Broadway (219-0110).

SOL LEWITT/NANCY HOLT—A wall drawing that "wraps" around the gallery space, entitled, "Pyramids"/Photographs taken at different speeds from a television screen, thru 4/5. Weber, 142 Greene (966-6115).

ELIE NADLEMAN—Sculptures of female heads in white marble, cherry wood, and bronze, thru 4/5. Thorp, 103 Prince (431-6880).

ANNE NEELY—Landscape paintings, thru 3/29. Munroe, 415 W. Broadway (226-0040).

FRANK OWEN—Paintings with built-up surfaces, networks of lines, thru 4/2. Hoffman, 429 W. Broadway (966-6676).

JACK OX/JOHN BREKKE—Large-scale paintings that explore the relationship of architecture and landscape to music/Handblown glass vases which incorporate layers of sandblasted figurative imagery. Thru 4/9. Schreiber/Cutler, 171 Spring (925-1441).

CLAUDIO PALMIERI—Very large and very small landscape paintings, thru 4/3. Nosei, 100 Prince (431-9253).

JOSE PRESMAN—An installation of drawings, constructions, and figures suspended from the ceiling, thru 4/10. Eno, 164 Mercer (226-5342).

ARCHIE RAND—Large paintings with improbable combinations of style and imagery, thru 3/29. Kind, 136 Greene (925-1200).

JOSEPH REBOLI—Realist paintings, of building facades and cityscapes, thru 4/13. Henoch, 80 Wooster (966-6360).

WALTER ROBINSON—Paintings of sculptural objects and nudes/Pen-and-ink drawings that satirize sex and violence, thru 4/5. Semaphore, 462 W. Broadway (228-7990).

ITALO SCANGA—New sculptures that explore the 1914–17 metaphysical paintings of De Chirico and Synthetic Cubism, thru 3/29. Stoler, 13 White (966-5090).

MIRIAM SCHAPIRO—New paintings with fabric, high-key colors, with theater and dance imagery, thru 4/5. Steinbaum, 132 Greene (431-4224).

CAROLE SEBOROVSKI—Recent charcoal drawings and constructions, thru 4/19. Brandt, 568 Broadway (431-1444).

MICHAEL SITARIS—Recent paintings and drawings with religious themes, thru 3/31. Sander, 51 Greene (219-2200).

NANCY SPERO—New works on paper and collages, 3/28–4/19. Baer, 270 Lafayette (431-4774).

ANNE TABACHNICK—Whimsical paintings of interiors, thru 3/29. Ingber, 415 W. Broadway (226-2221).

NORMAN TOYNTON—Paintings on pegboard panels, thru 4/5. Newburg, 44 White (219-1885).

ANDY WARHOL—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

ESTEBAN VICENTE—Recent collages, thru 3/29. Gruenebaum, 415 W. Broadway (966-3646).

VELOY VIGIL—Large-scale abstract paintings, plus earlier "horse and rider" paintings, thru 4/9. Segal, 568 Broadway (431-0010).

MERRILL WAGNER—13 slate blackboard fragments on which the color cobalt blue has been painted or drawn, thru 3/29. Gibson, 568 Broadway (925-1192).

ANDY WARHOL—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

ROGER WELCH—Paintings of scenes taken from memory, on canvases shaped liked objects, thru 3/29. Greenwald, 181 Mott (219-1642).

JAMES WINN—Panoramic landscape paintings, thru 3/31. Knowlton, 153 Mercer (431-8808).

ERMA MARTIN YOST—Assemblages of quilt patches, cyanotypes, fetish objects, and drawings inspired by the American Southwest, thru 3/30. Noho, 168 Mercer (219-2210).

Other

LENNART ANDERSON—Figure paintings from the past ten years, thru 4/19. Rotunda, Brooklyn War Memorial, Cadman Plaza West at Orange St. (718-875-4031).

EARL CUNNINGHAM—Paintings of Seminole Indian life and early 20th-century schooners by this rediscovered folk artist, thru 4/4. 80 Washington Square East Galleries, 566 La Guardia Place (598-2163).

JOE DAVIS—Paintings of New York nightlife, plus romantic pastoral nightscapes, thru 4/6. Bernarducci, 17 E. 17th (206-7578).

RICHARD HEINRICH—Welded steel sculptures and monotypes, thru 3/29. Jay, 13 Jay (925-9424).

BRUNO SACCHETTO/NANCY STOUT—Large-scale paintings with quilt-like patterns/Photographs of boxers as everyday people. Thru 4/2. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

CY TWOMBLY—A retrospective of drawings, collages, and paintings on paper, from 1955–1985, thru 4/5. Gagosian, 521 W. 23rd (807-0807).

ALISON WILDING—New steel sculptures, thru 4/8. Ala, 32 W. 20th (431-3344).

GROUP SHOWS

Madison Avenue and Vicinity

HAMILTON—19 E. 71st (744-8976). Portraits by Aponovich, Bailey, Beckman, Close, Golub, Hockney, Katz, others; thru 5/3.

HOFFELD—1020 Madison (734-5505). Recent drawings by Dunham, Newman, Winters; thru 4/12.

MARBELLA—28 E. 72nd (288-7809). Seascapes by Bricher, Hamilton, Richards, Wiggins, others; thru 4/12.

MATHES—851 Madison (249-3600). "The Art of Drawing," with works by Baziotes, Cucchi, De Maria, Hockney, Hunt, Kelly, Krasner, Mazur, Morley, Neher, Oldenburg, Rothenberg, Steir, Twombly; thru 4/5.

MC CARRON—1014 Madison (772-1181). Works on paper from the 16th–20th centuries, by Cranach the elder, Durer, Mola, Van Rijn, others; thru 5/14.

RONIN—605 Madison (688-0188). "Kachofugetsu: The Four Seasons"—triptychs by 19th-century Japanese artists, depicting courtesans and the four seasons of the year; thru 4/12.

SCHILLAY & REYS—305 E. 63rd (355-5710). Sporting and animal paintings by Dalby, Ferneley, Hall, Wright, others; thru 4/18.

SHEPHERD—21 E. 84th (861-4050). Paintings by Pre-Raphaelites and Academics, including Burne-Jones, Grimshaw, Hughes, Hunt, Rossetti, others; thru 4/26.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Dubuffet, De Chirico, Hockney, Lewitt, Marden, others; thru 3/29.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). "Viollet le Duc to Frank Lloyd Wright"—architectural designs inspired by nature, in drawings, furniture, and decorative arts; thru 4/5.

FITCH-FEBVREL—5 E. 57th (688-8522). Paintings by LeGrand, Steinlen; works on paper by Besnard, Helleu, Riviere, Robbe; thru 5/17.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). A survey of watercolors, from Cezanne to the present, with works by Beckman, Kiefer, Kirchner, Kounellis, Marin, Nolde, others; thru 4/5.

East Village

BRIDGEWATER—208 E. 7th (505-9977). Works with the Statue of Liberty as a theme, by Chen, Coleman, Goetz, Hannah, Hugo, Kennedy, Webb, others; thru 4/6.

CERIGO—202 Ave. A (777-2579). Works on paper by Asher, Dickson, Hopkins, Mc Clard, others; thru 3/31.

JUS DE POMME—338 E. 11th (674-5389). "Artists Pick Artists," with works by Rothenberg, Fischl, Holzer, Gornick, who have picked Bocchino, Macphee, Chase, Buckbee; thru 4/6.

KRAINE CLUB—85 E. 4th (982-7118). Works by East Village artists of all ages, including Cohen, Glazbrook, Gross, Peisley, others; thru 4/13.

POSTMASTERS—66 Ave. A (477-5630). Geometric abstract paintings by Diao, Dryer, Voisine, Westfall, wall objects by Hoberman, Rankin, Steinbach; thru 4/6.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "Recent Art From Chicago," with paintings and sculpture by Baum, Hilton, La Mantia, Warnecke, others; thru 4/5.

BROWN—100 Greene (219-1060). Sculpture by Allington, Bender, Connor, Fisher, McCollum, Nechvatal, Stephan, Not Vital, others; thru 4/2.

FRANKLIN FURNACE—112 Franklin (925-4671). Books and graphics by Cobra artists, from the '40s to the present, 3/27–4/26.

LORENCE-MONK—568 Broadway (431-3555). Drawings by Caramelle, Cumming, Henderson, Ida, Karshan, Partenheimer; thru 4/5.

MARCUS—578 Broadway (226-3200). Inaugural exhibition, with works by Adams, Butter, Drake, Ess, Innerst, Monti, Otterson, Puett, Richter, Tansey, Zwack; thru 4/10.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). Inaugural exhibit of gallery artists; thru 4/6.

TRIANGLE WORKSHOP—111 Greene (966-4750). Paintings and sculpture by Triangle Workshop's New York area artists, including Anthony, Bannard, Poons, Reginato, Weinstein, others; thru 3/29.

Other

AMERICAN ACADEMY OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th (368-5900). Paintings and sculpture by candidates for Art Awards, including Adams, Arnold, Bills, Botts, Daphnis, Poons, others; thru 3/29.

F.I.T.—227 W. 27th (760-7970). "The East Village"—art and design of New York's East Village in the 1980s; thru 5/3.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Narration-DRAWING," with works by Anderson, Birmelin, Coe, Golub, Hull, Laderman, Mason, Petlin, Spero; thru 4/3.

PRATT MANHATTAN CENTER—160 Lexington (685-3169). An international print show; thru 4/12.

303—303 Park Ave. South (477-4917). New works by Acconci, Dwyer, Mullican; thru 4/20.

PHOTOGRAPHY

LUCIEN CLERGUE—Recent photographs, thru 4/5. De Rempich, 16 E. 79th (772-6855).

JOHN COPLANS/HERBERT LIST—Nude self-portraits-/Surrealistic photographs, 3/27–4/26. Pace/MacGill, 11 E. 57th (759-7999).

80 PAPERS—80 Thompson (966-1491). Vintage hand-colored photographs of Japan, circa 1870–1890, thru 4/18.

EX VOTO—93 E. 7th (982-1169). Photographs of tattoos by Felman, Govenar, Witkin, others; thru 4/13.

ALAN GOVENAR—Photographs that document the vast scope of contemporary tattoo art; thru 4/13. Ex Voto, 93 E. 7th (982-1169).

PHILIPPE HALSMAN—A retrospective of portraits organized by I.C.P., thru 5/1. PaineWebber, 1285 Ave. of the Americas.

ARTHUR LIEPZIG—Photographs that document Jewish life around the world, including a recent series of Ethiopian Jews in Israel, thru 4/12. Henry Street Settlement, 466 Grand (598-0400).

MUNICIPAL ART SOCIETY—457 Madison (935-3960). Photographs from Peter B. Kaplan's book, "High on New York," of views of New York taken from dangerous heights, thru 4/28/"Richard Morris Hunt and New York"—original architectural drawings and photographs from the American Institute of Architects Foundation, thru 4/30.

JAMES ROMEO—Black-and-white photographs of New York street life, thru 4/7. Camera Club of New York, 853 Broadway (260-7077).

WILLY RONIS—Photographs from the past 40 years, of Paris, its people, and environs, thru 4/19. Witkin, 415 W. Broadway (925-5510).

WALT SILVER—30 color photographs taken through bus windows while traveling in the U.S. and Canada, thru 4/12. Rosenberg, 20 W. 57th (757-2700).

NEAL SLAVIN—Color photographs made with Polaroid's 20" x 24" camera, of people at work and leisure in the United Kingdom, thru 4/19. ICP/Midtown, International Paper Plaza, 77 W. 45th (536-6443) Mon.–Fri. 11–6, Sat. 12–4. $1 admission.

W. EUGENE SMITH—A retrospective of master prints by this photojournalist, 3/28–5/4. ICP, 1130 Fifth (860-1777) Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 adm.

MICHAEL SPANO—Black-and-white nude studies of the photographer's wife, thru 4/5. Miller, 41 E. 57th (980-5454).

ARTHUR TRESS—Color cibachrome prints in a series entitled, "Presidential Cabinet," 3/27–4/26. Twining, 568 Broadway (431-1830).

JOHN YANG/MARK FELDSTEIN—Panoramic photographs of Innisfree Garden in Millbrook, N.Y./Ten triptychs. Thru 4/18. Pfeifer, 568 Broadway (226-2251).

ZABRISKIE—724 Fifth (307-7430). Vintage photographs from the late 1920s and early 1930s by the French photographer Roger Parry, thru 3/15; "Surrealism: 1936"—objects, photographs, collage, and documents by Arp, Cornell, Dali, Magritte, Penrose, thru 4/4.

PERFORMANCE

FRANKLIN FURNACE—112 Franklin (925-4671). 3/28–29 at 8:30: Littke & Abrams.3/30 at 8:30: Sunday Night at the Performances. $5.

LA MAMA E.T.C.—74 A E. 4th St. (475-7710). 3/28–30 at 9: Alvaro Restrepo Hernandez's "From the Orchard of the Mutes," with Betty Pelzer. $8.

THE POETRY PROJECT AT ST. MARK'S CHURCH—Second Ave. and 10th St. (674-0910). 3/31 at 8: Paul Schmidt and Steven Hall. $4.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," The World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/9.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Kushan Sculpture: Images From Early India; thru 4/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . American Abstract Artists: 50th Anniversary; thru 4/20 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 4/20 . . . Variations On A Theme: Collaged Sculptures by Rhoda Sherbell; thru 4/24.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . From Indian Earth: 4,000 Years of Terracotta Art; thru 4/14 . . . Second Drawing National; thru 4/14 . . . Public and Private: American Prints Today; thru 4/28 . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Contemporary American Ceramics; thru 5/20 . . . Tony Cragg: Menschenmenge; thru 4/14 . . . Impressionist Prints; thru 5/5 . . . From Courbet to Cezanne: A New 19th Century/Preview of the Musee d'Orsay, Paris; thru 5/5.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50. GURO Art of the Ivory Coast; thru 4/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Memphis/Milano; thru 4/13 . . . Toys from the Nuremberg Spielzeugmuseum; thru 5/11 . . . Playing Cards; thru 5/25 . . . La Nijinska: A Dancer's Legacy; thru 7/13.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. The Iditarod: Sled Dog Racing in the North; thru 4/12.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8) . . . Jack Youngerman; thru 4/27 . . . Naum Gabo: Sixty Years of Constructivism; thru 4/27 . . . Charles Seliger; thru 5/18 . . By the Muse Inspired; thru Nov.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . .The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15 . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/4 . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . Francois Boucher (1703–70); thru 5/4 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Pursuit of Abstraction: American Prints 1930–1950; thru 4/27 . . . Advocating Photography: The David Hunter McAlpin Fund; thru 4/27 . . . The Architecture of Richard Morris Hunt; thru 8/15. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. . . The Apocalypse: 950–1800; thru 4/13 . . . Italian Drawings From the Collection of Duke Roberto Ferretti; thru 4/20 . . . Catchpenny Prints; thru 4/20 . . . Scientific Autographs; thru 4/13 . . . The Brothers Grimm and German Fairy Tales; thru 4/20.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Liberties with Liberty; thru 5/18.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. (Thurs. 5–9 pay as you wish) . . . Contemporary Works From the Collection; thru 4/1 . . . Mies Van Der Rohe Centennial Exhibition; thru 4/15 . . . American Prints: 1900–1960; thru March . . . Large Drawings; thru March . . . Richard Serra: Sculpture; thru 5/13 . . . Projects: Win Knowlton; thru 4/22 . . . W. Grancel Fitz: Advertising Photographs 1929–1939; thru 6/24.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr. . . . Light as a Feather; thru 4/12 . . . Statue of Liberty Centennial; thru 11/9 . . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free. Alice Neel: Paintings and Drawings; thru 5/18.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2 . . . Paestum and the Doric Revival 1750–1830; thru 3/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Choices: Making an Art of Everyday Life; thru 3/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Niagara: Two Centuries of Changing Attitudes, 1697–1901; thru 4/27 . . . Prized Prints: Rare American Prints Before 1860; thru 4/20 . . . P.T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 4/16 . . . Extraordinary Years; thru 4/30. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Performing Arts of India; thru 5/17 . . . A Brush with Shakespeare: The Bard in Painting, 1780–1910; thru 4/12. **Schomburg Center:** Freedom's Journals: The Black Press in New York State; thru 4/20.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. . . The New Society of American Artists in Paris 1908–1912; thru 4/6 . . . Margaret Rosengren: Paintings and Drawings; thru 5/4 . . . The Richmond Hill Series: Paintings by Irene Buszko; thru 5/18 . . . After Matisse; 3/29–5/25 . . . "Fish Condos" by Joey Skaggs; 3/29–5/25.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.–Sun. 1–5. $1, students and seniors 50¢. Folk Art from the Carpathian Mountain and Ukrainian Festive Folk Costumes. . . Pysanky - Ukrainian Easter Eggs.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothenberg, and Terry Winters; thru 4/27 . . . Eric Fischl; thru 5/11 . . . Alex Katz Retrospective; thru 6/15. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Urban Pleasures: New York 1900–1940; thru 4/3. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts., (554-1113). Figure as Subject: The Last Decade; thru 6/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). **East,** 219 E. 67th St. (606-0400). 3/26 at 2: 19th- and 20th-century American Paintings. On view from 3/22. 4/1 at 10: Furniture, Decorative Objects and Paintings. On view from 3/27.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, March 26

AMERICAN SYMPHONY ORCHESTRA, Peter Tiboris conductor; pianist James Tocco, bass Joseph Pate, and six choruses. Beethoven's "Consecration of the House" Overture; Tchaikovsky's Piano Concerto No. 1; Beethoven's *Choral Fantasy*; "Prologo in cielo," from Boito's *Mefistofele*. Avery Fisher Hall at 8. $8.50–$17.50.

GUARNERI STRING QUARTET, with pianist Richard Goode, John Houseman narrator. Mozart's Piano Quartet No. 1, K. 478; Haydn's *The Seven Last Words of Christ*. Alice Tully Hall at 8. $16.

NEW MUSIC CONSORT, Claire Heldrich, Madeleine Shapiro directors; soprano Lucy Shelton. Crumb's *Ancient Voices of Children*; Babbitt's *Four Play*; Sollberger's *Riding the Wind*; Wuorinen's *Blue Bamboula*; new works by Cortese, Mumford. Carnegie Recital Hall at 8. $9.

MUSIC TODAY, Gerard Schwarz conductor; soprano Irene Gubrud, mezzo-soprano Constance Beavon. Works by Sheng (world premiere), Sessions, Levinson, Dallapiccola. Merkin Concert Hall at 8. $10.

THE TEMPTATIONS/THE FOUR TOPS, with Melvin George II. Beginning Tues., 3/25, through Sun., at the Minskoff Theater, 200 W. 45th St. (869-0550). Tonight at 8. $25, $30.

JAMES KREGER, cellist, with pianist Lydia Artymiw. Works by Breval, Bach, Schumann, Rachmaninoff. 92nd Street Y at 8. $8.50–$12.

MUSIC BY FRANK DIAZ, including "The Sirens," for synthesizer, tape, dance, and sequential lights, with dance segments by Jill Harrison. Alternative Museum, 17 White St. (966-4444), at 8. $5.

JAMES CUNNINGHAM, saxophonist. Federal Hall, 26 Wall St., at 12:30. Free.

SATURDAY BRASS TRIO—Trumpet, French horn, trombone. Citicorp Market, Lexington Ave. and 53rd St., at 1:30. Free.

DAPHNE HELLMAN, harpist, with Hellman's Angels. Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

PHILIP KENYON, organist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

LEHMAN COLLEGE CHAMBER PLAYERS—Prokofiev's Quartet No. 1; Schumann's Quartet No. 2. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8247), at 12:30. Free.

Thursday, March 27

NEW YORK PHILHARMONIC, Raymond Leppard conductor; clarinetist Stanley Drucker. Haydn's Symphony No. 49, "La Passione"; Copland's Clarinet Concerto, and *Inscape*; Mendelssohn's Symphony No. 3, "Scottish." Avery Fisher Hall at 8. $6–$30. Note: rehearsal Thurs. only, at 9:45 a.m.; $3.

GUARNERI STRING QUARTET—See 3/26.

TEMPTATIONS/FOUR TOPS—See 3/26. $30, $35.

THOUVENEL STRING QUARTET, with pianist Gilbert Kalish. Haydn's Quartet in G, Op. 77, No. 1; Krenek's Quartet No. 5; Schumann's Piano Quintet in E-flat, Op. 44. Carnegie Recital Hall at 8. $8.

NEW CALLIOPE SINGERS, Peter Schubert director. Works by Kreiger, Dodge (world premiere), and music from the Renaissance into the 20th century. Merkin Concert Hall at 8. $7.50.

MARY MONROE, organist. Cabezon, Pachelbel, Bach, Franck, Vierne. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

MUSIC OF THE SPHERES—Citicorp Market, Lexington Ave. and 53rd St., at 12:30. Free.

DAVID LAHM AND JUDY KRESTON, jazz pianist and vocalist. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

DUANE HULBERT AND SAYURI IIDA, pianists. New music for solo piano, by Wendlund, Finley, Noon, others. CUNY Graduate Center, 33 W. 42nd St., at 9. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae, Mai-Huan Hu, Eriko Sato, Naoko Tanaka; bassist Joseph Bongiorno; cellist Roselyn Clarke; harpsichordist Robert Wolinsky. Vivaldi's *The Four Seasons*, Op. 8, Nos. 1–4. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Note: phone about bus service.

Friday, March 28

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guests violinist Salvatore Accardo, guitarist Sharon Isbin. Sarasate's *Navarra* for Two Violins and Piano, Op. 33; Paganini's Quartet No. 14; Brahms's Trio in c; Tchaikovsky's Sextet for Strings, "Souvenir de Florence." Alice Tully Hall at 8. $15.

NEW YORK PHILHARMONIC—See 3/27.

TEMPTATIONS/FOUR TOPS—See 3/26. $30, $35.

TOM RUSH AND FRIENDS—25th-anniversary concert, with the Jug Band, others. Carnegie Hall at 8. $12.50–$18.50.

BANGLES/HOODOO GURUS—Beacon Theater, Broadway and 74th St. (787-1477), at 8. $16.50.

UJC DISCOVERIES CONCERT—Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $5.

BACH'S "ST. JOHN PASSION," staged as a religious pageant. Massed cathedral choirs, Paul Halley conductor. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. $10, $15.

STAINER'S "THE CRUCIFIXION"—Choir of the church, Eugene McCoy organist and choirmaster; tenor Michael Best, bass John Darrenkamp. Brick Presbyterian Church, Park Ave. and 91st St., at 12:15. Offering.

BACH'S "ST. JOHN PASSION"—Church Choral Society, Boy Choir, Orchestra, Frank Cedric Smith conductor. Grace Church, Broadway and E. 10th St., at 7:30. $5.

HAYDN'S "SEVEN LAST WORDS"—Queens College Orchestra, Maurice Peress director, with homilies by the Rev. Fr. Vincent A. Ioppolo. Church of the Good Shepherd, 240 E. 31st St., at 8. Offering.

STAINER'S "THE CRUCIFIXION"—Church choir and soloists, Marshall Williamson director. Rutgers Presbyterian Church, 236 W. 73rd St., at 7:30. Offering.

STATIONS OF THE CROSS—Music by Dupre, poetry of Paul Claudel, organist Harry Huff, actors James Shaffer, Sylvia Moss, the Christine Kuhnke Dance Company. Calvary Episcopal Church, 61 Gramercy Park North, at 11 p.m. Donation.

SATURDAY BRASS TRIO—See 3/26. Today at 12:30.

PAQUITO D'RIVERA, alto-saxophonist. Jazz at Noon, a lunch-hour jam session. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

LINDA RUSSELL, balladeer, with original and traditional American folk music. The Good Coffee House, 53 Prospect Park West, Brooklyn, at 9:30. $4.

Saturday, March 29

YALE CHAMBER MUSIC—"Music From Norfolk"—music for trios, in a variety of instrumental combinations. Works of Mozart, Roseman, Loeffler, Hindemith. Merkin Concert Hall at 8. $7.50.

NEW YORK PHILHARMONIC—See 3/27.

FIDELIO—See Opera, below.

AMERICAN UNIVERSITY ORCHESTRA DEBUT—The California State U. at Northridge Symphony Orchestra, Lawrence Christianson conductor: Overture to Mozart's *The Marriage of Figaro*; Ravel's *Daphnis et Chloe*, Suite 2; Bartok's Concerto for Orchestra. The U. of Minnesota Symphony Orchestra, Richard Massmann conductor: Barber's Overture, *The School for Scandal*; Debussy's *La Mer*; Copland's *Dance Symphony*. Alice Tully Hall at 8. $9.

GARY KARR, double-bassist/**HARMON LEWIS,** pianist. Works of Bloch, Grieg, Bottesini, Schumann, Ravel, Koussevitsky. 92nd Street Y at 8. $7.50–$10.

PETER ALLEN AND THE ROCKETTES—Radio City Music Hall, through 4/6. See Other Events, page 113, for details.

JAY LENO—Carnegie Hall at 8. $8–$16.50.

TEMPTATIONS/FOUR TOPS—See 3/26. Tonight, at 7 and 10:30. $30, $35.

JOEL ROSENWASSER, pianist. Haydn, Chopin, Prokofiev. Carnegie Recital Hall at 5:30. $15.

GUILLERMO RIOS, flamenco guitarist. Traditional and other music. Carnegie Recital Hall at 8:30. $7.

KLEZMER CONSERVATORY BAND, Hankus Netsky director; clarinetist Don Byron, vocalist Judy Bressler. Symphony Space at 8. $10.

JAMES CUNNINGHAM, saxophonist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

COMPOSERS STRING QUARTET, with David Carey, tympani, Very Rev. James Park Norton narrator. Haydn's *The Seven Last Words*. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 4:30. Free.

THE CULT, with Divinyls. Beacon Theater, Broadway and 74th St. (787-1477), at 8. $17.50.

JOHN CUNNINGHAM/GABRIEL YACOUB—Folk music. Washington Square Church, 135 W. 4th St. (594-8833), at 8. $7.

JOVIANNEY CRUZ, pianist. Works by Bach, Haydn, Liszt, Copland, others. Lincoln Center Library at 2:30. Free.

WILLENE BARTON QUARTET—Jazz. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

JAMES R. LAWSON, carillonneur. Bach chorales. Riverside Church, the Drive at 122nd St., at noon. Free.

CHAMBER MUSIC AT BAM—Violinist James Buswell, pianists Jeffrey Kahane, Leon Kirchner, with 13 winds. Mozart, Berg, Respighi. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8:30. $9.

Sunday, March 30

AMERICAN SYMPHONY ORCHESTRA, John Nelson conductor; tenor Frank Lopardo, U. of Maryland Chorus, St. Cecilia Chorus, Brooklyn Boys Chorus. Mozart's Symphony No. 40; Berlioz's *Te Deum*. Carnegie Hall at 3. $6–$18.50.

BROOKLYN PHILHARMONIC, Morton Gould conductor; pianist Leonard Pennario. Gould's *Spirituals for Orchestra*; Grieg's Piano Concerto; Dvorak's Symphony No. 9, "New World." Avery Fisher Hall at 7:30. Benefit for Shaare Zedek Hospital, Jerusalem (354-8801). $15–$70.

CHAMBER MUSIC SOCIETY—See 3/28. Today at 5.

ISIDORE COHEN, ALEXANDER SCHNEIDER, violinists/**STEVEN TENENBOM,** violist/**LAURENCE LESSER,** cellist. String-quartet version of Haydn's *Seven Last Words of Christ*, with narration by Schuyler Chapin. New School, 66 W. 12th St. (741-5689), at 2. $5.

TEMPTATIONS/FOUR TOPS—See 3/26. Today at 3 and 7. $30, $35.

ALEXANDER BODER, violinist (N.Y. debut). Carnegie Recital Hall at 5:30. $8.

SAMUEL LIEFSHITZ, pianist, with Maria Safonoff as narrator. Carnegie Recital Hall at 2.

KOREAN ARTISTS—Carnegie Recital Hall at 8:30.

ARTHUR PRYSOCK/RED PRYSOCK AND HIS BAND, with David "Fathead" Newman. Apollo Theater, 253 W. 125th St. (749-5838), at 5. $5–$18.

BECCA PULLIAM TRIO—Piano, bass, percussion. Citicorp, Lexington Ave. and 53rd St., at 5. Free.

NEW YORK BOYS CHOIR—Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

CHRISTOPHER TRAKAS, baritone. New-York Historical Society, C.P.W. and 77th St. (873-3400), at 2. Free with museum admission, $2.

FIRST AVENUE, with oboist-hornist Matthew Sullivan and C. Bryan Rulon on synthesizers. Improvisational music. University of the Streets, 130 E. 7th St. (254-9300), at 3. $6.

CHAMBER MUSIC AT BAM—See 3/29. Today at 2.

BARGEMUSIC—See 3/27. Today at 4.

CONCERTS IN CHURCH AND TEMPLE SPACES—Note: we do not list here music that is part of a primarily religious service. Please note newspapers for information on special music at the day's services of several churches . . . **Bach Vespers:** the Bach Choir, soloists, Bach Orchestra, Frederick Grimes director; organist Nancianne Parrella. Bach's *Easter Oratorio* and Sinfonia from Cantata 29. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering . . . At Riverside, the Drive at 122nd St.: At 4, the **New Philharmonia of Riverside, the Choir,** and soloists, George Rothman director, violinist Marshall Coid, organist John Walker. Bach's Cantata No. 4; Barber's Adagio for Strings; Albinoni-Giazotto's Adagio in g; $5 suggested. Preceded at 3 by James R. Lawson in a carillon recital, including works of Bach, Franco, Diercks. The carillon will also be rung at 8:30 a.m., 10:35 a.m., 12:15, 3, with swinging peals at 10:30 and 3:55. Free . . . **Metropolitan Brass Ensemble, the Choir.** Evensong and *Te Deum* for Easter. St. Bartholomew's, Park Ave. and 50th St., at 4. $5 . . . **Organist Donald Morrison, trumpeter Melvyn Broiles, soprano Virginia Brobyn.** Music for Easter by Bach, Delarue, Vivaldi, others. St. Patrick's Cathedral, Fifth Ave. and 50th St., at 4:45. Free . . . **Young cantorial concert.** Temple Gates of Prayer, 38-20 Parsons Blvd., Flushing, at 3. $7, in advance $5 . . . **Con Brio Ensemble.** Quintets by Mozart, one with clarinet, the other with piano; Prokofiev's "Overture on Hebrew Themes"; Schubert's *The Shepherd on the Rock*. Temple Isaiah, 75-24 Grand Central Pkwy., Forest Hills, Queens, at 3. $5.

Monday, March 31

JAMES BARBAGALLO, pianist. Works by Beethoven, Brahms, Mussorgsky. Alice Tully Hall at 8. $10, $12.50.

NEILL ARCHER ROAN, classical-guitarist. Bach, D. Scarlatti, Villa-Lobos, Berkeley, Falla, Sor. Carnegie Recital Hall at 8. $8.

LEV NATOCHENNY, pianist/**VLADIMIR LANDSMAN,** violinist. Bach, Beethoven, Schubert. Merkin Concert Hall at 8. $10.

ANDIAMO CHAMBER ENSEMBLE—Faure's Piano Quartet No. 1; Schoenberg's *Pierrot Lunaire*. New School, 66 W. 12th St., at 8. $4.

AMERICAN BRASS QUINTET—Washington Square Contemporary Music series. Elizabethan consort music; works by Thomas, Carter, Shapey, Brahms-Fennelly, Dahl, Fennelly. NYU University Theater, 35 W. 4th St., at 8. $5.

THOMAS HAMPSON, baritone (N.Y. debut), with pianist Geoffrey Parsons. Songs by Wolf, Debussy, Barber, Richard Strauss. Town Hall at 8. $6–$10.

BILL OBRECHT, composer, with La Guapa Papa, in "Guapa Too," "dance music for the stout of heart." Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

RESURREXI—Sopranos Susan Gjenvick, Ann Carter-Cox, Charlotte Stevenson. Gregorian chant and Notre Dame polyphony, from the Easter Sunday Chant Mass. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

RICK ALTMAN/BARRY GLICK QUARTET—Music for vibraphones, guitar, bass, and percussion. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

Tuesday, April 1

NATIONAL SYMPHONY ORCHESTRA, Mstislav Rostropovich conductor; pianist Bella Davidovich. Rachmaninoff's Rhapsody on a Theme of Paganini; Shostakovich's Symphony No. 8. Carnegie Hall at 8. $13–$22.50.

NEW YORK PHILHARMONIC—See 3/27. Tonight at 7:30.

ALEXANDRA HAWLEY, flutist, with pianist Rudolf Jansen. Telemann, Schumann, Dutilleux, Copland, Chieh Tsao (N.Y. premiere), Prokofiev. Merkin Concert Hall at 8. $8.

ALAN FEINBERG, pianist. Works of Busoni, Edwards, Babbitt (N.Y. premiere), Wuorinen, Ligeti (N.Y. premiere). 92nd Street Y at 8. $5–$8.

IVAN DAVID ROJAS, guitarist. Bach, Rodrigo, Villa-Lobos, Walton, Khoskhin. Carnegie Recital Hall at 8. $8.

COLUMBIA GLEE CLUB—Alice Tully Hall at 8.

MARY JANE NEWMAN, ANTHONY NEWMAN, harpsichordists. Works for two instruments by Bach, Handel, Soler. For broadcast live, at WNCN studios, 1180 Sixth Ave., at 8. Free, but reserved: 730-9626.

INSTITUTIONAL RADIO CHOIR, gospel music/**WESTERN WIND,** '50s music, jazz standards. Whitney Museum at Philip Morris, Park Ave. and 42nd St., at 6. Free.

BILL OBRECHT—See 3/31.

ANNE POLLACK QUARTET—Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

YOUNG UCK KIM, violinist, with pianist Nerine Barrett. Mozart, Schoenberg, Faure, Beethoven. Snug Harbor's Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $7.50.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 3/24, at 7:30: Strauss's *Der Rosenkavalier*, Levine conducting; Troyanos, G. Jones, Battle, Raffanti, Reich, Haugland. 3/25 at 8: Verdi's *Aida*, Levine conducting; Tomowa-Sintow, Cossotto, Pavarotti, Manuguerra, Kavrakos, Cook. 3/26 at 8: Bizet's *Carmen*, Levine conducting; Ewing, Malfitano, Lima, Thompson. 3/27 at 8: Verdi's *Simon Boccanegra*, Chung conducting; Te Kanawa, Milnes, V. Moldoveanu, Plishka, Clark. 3/28 at 7:30: *Der Rosenkavalier;* same as 3/24, except J. Alexander for Raffanti. 3/29 at 1:30: *Aida*; same as 3/25 (broadcast, WQXR). 3/29 at 8: *Carmen*; same as 3/26, except Epstein for Levine. Mon., 3/31, at 8: Verdi's *Don Carlo*, Stivender conducting; Mara Zampieri (debut), Verrett, Ciannella, Nucci, Morris, Kavrakos. 4/1 at 7:30: *Der Rosenkavalier*; same as 3/24.

Other

FIDELIO, by Beethoven. Concert performance, by the Westfield Symphony Orchestra, Brad Keimach conductor. With Susan Hinshaw, Seth McCoy; Roberts

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Wesleyan College Chorale. Carnegie Hall, 3/29 at 2. Free, at box office if available.

H.M.S. PINAFORE, by Gilbert and Sullivan. Blue Hill Troupe, in a benefit engagement for the Young Adult Institute. Hunter College Playhouse, 68th St. and Lexington Ave. (472-0801), 1-3, 5-7, Mon.–Fri. only. 3/31, 4/1, 2 at 8; 4/3, 4 at 7:30; 4/5 at 2 and 8. $7–$40. 4/1 includes a party; $100.

BRIGADOON, by Lerner and Loewe. The New York City Opera. See Theater listings, page 104, for details.

LIGHT OPERA OF MANHATTAN—Romberg's *The Desert Song*, through 4/6. Cherry Lane Theater, 38 Commerce St. (989-2020), west of Seventh Ave. Wed. at 2, Wed.–Sat. at 8; Sat. and Sun. at 3:30. $17.50 (Wed. and Thurs.); $20 (weekends); seniors, children less.

DANCE

Sheer Romance

BROOKLYN ACADEMY OF MUSIC—Through March 30. 30 Lafayette Ave. (718-636-4100). Six couples from the American Ballroom Theater, in dances from the mambo to the waltz. 3/25–28 at 8; 3/29 at 2 and 8; 3/30 at 2. Fri. and Sat. evenings and Sun. matinee, $15–$30; $10–$25 other times.

Dance Theatre of Harlem

AARON DAVIS HALL, CITY COLLEGE—March 25–4/6. A "Harlem Homecoming" season, at 134th St. and Convent Ave. (690-4100). Tickets weekdays and matinees, $8–$15; weekends $10–$18. A scholarship-fund benefit opens the engagement, 3/25 at 7:30 (977-7751): *Stars and Stripes, Voluntaries, Concerto in F.* 3/26, 27, 29 at 8; *Dougla, Toccata e Due Canzoni* (premiere, by John McFall), *Firebird.* 3/28 at 8, 3/29 at 2: *Square Dance, Saffron Knot, La Mer, Concerto in F.* 3/30 at 5, *Dougla, Doina, Firebird.* 4/1 at 8, *Swan Lake* Act II, *Fall River Legend, Caravanserai.*

Bucket Dance Theatre

JOYCE THEATER—March 25–30. Tickets $17. Garth Fagan's company will present two programs, including a world premiere. 3/25 at 7:30; 3/26–29 at 8; 3/30 at 2 and 7:30.

Other

BUTCH MORRIS PROJECT—Works in progress. Just Above Midtown, 503-511 Broadway (966-7020). 3/24 at 8. $6.

DIANE MARTEL—"C.F.H./A Vision," a "dance theater performance in the Grand Guignol tradition." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/28, 29 at 11 p.m. $7.

JODY OBERFELDER-RIEHM—"Cut It Short," a solo work. P.S. 122, 150 First Ave. at 9th St. (477-5288). 3/28, 29, 30 at 9. $6.

JUILLIARD DANCE ENSEMBLE—"Paquita Pas de Trois," Sokolow's "Rooms," Limon's "The Traitor," and a new work by Michael Uthoff. Juilliard Theater, 155 W. 65th St. (874-7515). 3/24 at 8. $7, $10.

LEE NAGRIN/SKY FISH ENSEMBLE—A new work, "Bone Orchard," an integration of movement, music, and painting. Silver Whale Gallery, 21 Bleecker St. (677-9250), through 4/13. Wed.–Sat. at 9; Sun. at 3. $10.

MULTIGRAVITATIONAL AERODANCE GROUP—"Autumn Song," "Silver Scream Idols," "Mesozoic Menagerie" (N.Y. premiere). Sirovich Center, 331 E. 12th St. (924-0077). 3/27, 28, 29 at 8. $9.

OFFSPRING DANCE COMPANY, in "Rituals, Dreams, & Discounts." Cunningham Studio, 55 Bethune St. (924-0077). 3/28, 29 at 9. $6.

SPLIT STREAM—3/27, 28 at 8: "Sombras de Agua," by **Eva Gasteazoro;** an "extended collaboration" with sculptor Alan Glovsky. 3/29, 30 at 8: "Worlds' Rims," a quintet by **Damelia Mujica.** DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). $7.

WRAY/RODIGER—Solos, duets, trios by Regina Wray and Ann Rodiger. Ethnic Folk Arts Center, 179 Varick St. (766-4672). 3/24 at 8:30. $6.

YVONNE MEIER—A "mini-series" of solos, along with a group work that includes film by Michael Stiller, music by Guy Yarden, and oversize props. The Kitchen, 512 W. 19th St. (555-5793). 3/27–30 at 8:30. $6.

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OTHER EVENTS

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, 3/25–6/1. This 116th "edition" includes, in ringmaster-ese, "for the first time EVER," circus acts from the People's Republic of China. Also performers from Morocco and Mexico, Bulgaria and Sweden, France and Poland; contingents of clowns and comics and showgirls; the Flying Vazquez team, Miguel and Juan, in their record-making quadruple somersault; America's Wade Burck and the rare white Royal Bengal and gold Siberian tigers in a "Great Steel Cage"; Spain's Polo Aerial Quartet, and, believe us, many more. Tickets $6.50–$10.50, with discounts for children at some performances. This week's dates: 3/25 at 1:30, 7:30; 3/27 at 1:30; 3/28, 29, 31–4/3 at 10:30 a.m. and 2:30; 3/30 (Easter) at 1 and 5:30; 4/4, 5 at 10:30, 2:30, 7:30; 4/6 at 1. **NOTE:** The Circus "Animal Walk" happens around 12:30–1 a.m. (note early-morning hour) 3/25, as the elephants and their pals troop through the Queens Midtown Tunnel and head across 34th St. for a snack at Herald Center before they settle in in their new digs at the Garden.

A PAIR OF SPECIALS, both involving good causes: **Artists for Mexico,** 3/31 at Symphony Space, is an evening that will benefit earthquake victims in Mexico, hosted by the Annabella Gonzalez Dance Theatre and the Association of Hispanic Arts. Actress Virginia Rambal will be M.C., and in addition to the Gonzalez company, dancers will include the Ballet Folklorico Mexicano of New York; there'll be music by baritone Brannon Hall Garcia, pianist Gilberto Perez Labastida, the Mariachi Atlixco, and others; Jana Klenburg in poetry readings, with Don Conreaux accompanying her on the gong; and a taste of theater, with Edward Coward Garcia, Iliana Ruiz, and Hektor Munoz y Su Teatro Alegre. At 8 p.m., Broadway and 95th St. (864-5400, 3–7 p.m.); $12, seniors and students $8 . . . Sotheby's will move into new terrain for a special event 3/26 at 7, a benefit evening for African famine relief. **Art Aid,** at Hard Rock Cafe, 221 W. 57th St., will auction over 60 paintings, sculpture, and photographs by artists and artist-celebrities like Ed Ruscha, Roy Lichtenstein, Peter Max, Andy Warhol, Bob Dylan, and Joni Mitchell. Many of the works have show-biz subjects, and if art isn't your main thing, how about a Dodge postal van that really runs and is painted by Keith Haring and Futura 2000, or a stunning Arabian mare? Preview exhibition at Sotheby's, York Ave. and 72nd St., through 3/25. Tickets for the auction itself, $150 (606-7303).

"YOU AIN'T SEEN NOTHIN' YET"—The opening spring musical, 3/29–4/6, at Radio City Music Hall (Sixth Ave. and 50th St.; 757-3100). It stars Peter Allen and the Rockettes, with the Manhattan Rhythm Kings, so you *know* it'll be full of music and high kicks from all hands—or should that be "from all feet"? Performances: 3/29 at 7; 3/30 (Easter), at 3 and 8; 4/1–4 at 8; 4/5 at 2:30 and 8; 4/6 at 3. $25–$35.

LATE-MARCH, EARLY-SPRING CALENDAR NOTES: The **Whole Life Expo** spotlights health and positive living—and the one leading to the other—with a program of entertainment and talks, exhibits and exercise. Dates are 3/28–30, at the Marriott Marquis, Broadway and 45th St. Sat., there'll be a cheesecake bake-off among pastry chefs and a faux-fur fashion show; Sat. night, an AIDS benefit concert with Olatunji and Dick Gregory on hand; Sun., an organic-Easter-egg hunt and a "Magical Healing Performance." There'll be work-out classes and therapeutic massage, too. Hours: Fri. 1–11; Sat. 9 a.m.–11 p.m.; Sun. 10–9. $10 for one day; $15 for two; $18 for three; children free . . . The **Workmen's Circle Yiddish-Jewish Book Fair,** 3/30, noon–4, features old volumes as well as the newest in video cassettes, teaching/learning material, and such. Storyteller Penninah Schram will relate tales for children at 2, and there'll be readings from Yiddish literature by actor Josef Lilien. Admission's free, at 45 E. 33rd St. . . . Easter and Purim happenings continue this week (refer to last week's column for others): In tune with the season, **Parsifal** is back at the Metropolitan Opera, and the Wagner Society is right here in spirit, with a showing 3/29 at 1 of a film of the opera, actually its N.Y. premiere. Videotaped at Bayreuth in 1981, it stars Siegfried Jerusalem, Eva Randova, Bernd Weikl, Leif Roar, Matti Salminen, Hans Sotin, with Horst Stein conducting; staging was by Wolfgang Wagner. There'll be two 20-minute intervals, with refreshment available, and the windup will be about 5:45; and donation is $15, $8 for students (749-4561). At the Lillie Blake School Auditorium, 45 E. 81st St. . . . A **reading for Purim** of Itzik Manger's *Megile lider* will celebrate the day, 3/25 at 7, at the YIVO Institute for Jewish Research, 1048 Fifth Ave. (535-6700). Readers of this story of the biblical Esther will be Leonard Wolf and Suzanne Toren, with singing by Adrienne Cooper. Admission, $6 . . . The Studio Museum in Harlem, 144 W. 125th St., will stage an **Easter-Egg Dye,** 3/29 at 2. Take along a boiled egg and learn how to make an African design. $3; for all ages; kids can take a parent along.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Sky Show: 3/24, final day of the double bill "Halley's Comet: Once in a Lifetime," narrated by Leonard Nimoy, and "Hayden: The Golden Years." 3/27–4/27: "Halley's Comet" continues, on a bill with "Starborn: Earth's Odyssey Through Time and Space," with Gregory Peck as narrator. Also, remember the hotline, with updated Comet information through April: 769-3299. Weekdays at 1:30 and 3:30; weekends hourly from 1 to 5, also at 11 a.m. Sat. $3.75; children to 12, $2.

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill, Sixth Ave., between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri., Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $4.25; under 12, $2.75.

TOURS

COOPER-HEWITT MUSEUM TOURS—3/26, 9–4, a bus excursion to the assembly operation at the Chevrolet-Pontiac-Canada Group plant in Tarrytown, and luncheon with some of the executives; $70. Also, 4/1, 10–noon, a continental breakfast followed by a tour of the recently restored sections of Gracie Mansion; $45 (860-6868).

IRONBOUND SECTION OF NEWARK—A walk in the Portuguese community of the New Jersey city, with Adventure on a Shoestring (265-2663). 3/29 at 1, meet on S. W. corner of Sixth Ave. and 31st St. for PATH ride. $5, plus $1.50 fare.

LEGENDS OF SPUYTEN DUYVIL AND INWOOD—A walking tour focusing on natural and social history of the area, with Sidney Horenstein and Rob Bernstein, hosted by the Bronx County Historical Society (881-8900). 3/29 at 1, meet at 231st and Riverdale. $5.

INWOOD HILL PARK—Historical walk, with the Park's Friends. 3/30 at 1, meet at flagpole, near Isham St. entrance. $1.

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. No tours this weekend; see next week's issue.

SOUTH STREET SEAPORT MUSEUM—New: Statue of Liberty Update Excursions, aboard the sidewheeler Andrew Fletcher; Sat. in March, at 10 a.m. $10, children $5 (669-9400). Also: Three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration on the tall ship Wavertree, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400). Also documentary films and gallery talks.

GRAND CENTRAL TERMINAL—Tour of the building by the Municipal Art Society. Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign. Free.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

GREENWICH VILLAGE—"The Village Experience" is a personalized walk with Lili Pollatos, who talks about history, trends, architecture (334-8463). Daily except Sun. at 10 and 2. $10.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): 3/29 at 10 a.m., a botanical safari with Harry Betros; $2. Wetland walks, Sun. at 1 (except Easter), and second Wed. each month at 10 a.m.; $1. Woodland walk, first Wed. at 10 a.m.; $1.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. Also: 3/29 at 9, meet at L.I.R.R., Penn Station, for 9:30 a.m. train to Oyster Bay. An easy hike in the Long Island Sound area, and visit to the Theodore Roosevelt Bird Sanctuary. $2.50 admission, $7 train fare (924-7486).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). 3/29 at noon, meet at S.E. corner of 18th Ave. and New Utrecht Ave., Brooklyn, for a history walk from Bensonhurst to Ft. Hamilton, through the old Dutch farm village terrain; $1 plus $2 fare (212-876-6688). 3/30 at 1, meet outside of Apple Bank, S.E. corner of Fourth Ave. and 14th St., for a walk around Union Square and environs, including the old department-store mile; browse in shops, and have a restaurant snack (877-9623). 3/31, a photography walk on Roosevelt Island, the part that parallels E. 49th–59th Sts. Meet on R.I. Tram Plaza at 6:45 p.m.; $1, plus $2 fare, and take your own equipment.

SPORTS

NINTH ANNUAL PERRIER 10K RACE—6,000 runners will begin in Central Park at 69th St. and East Drive and end at Tavern on the Green; 3/29 at 11 a.m. Adults,

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PRO BASKETBALL—Knicks (Madison Square Garden; 564-4400): 3/27 at 8 vs. Dallas; 3/29 at 8 vs. Chicago; 4/1 at 8:30 vs. Nets. $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.; 201-935-8888): 3/26 vs. Cleveland; 3/28 vs. Chicago. All games at 7:30; $6–$17.

COLLEGE BASKETBALL—National Invitation Tournament (Madison Square Garden; 564-4400) 3/24 at 7 (semifinal doubleheader) and 3/26 at 7 (championship doubleheader). $8–$12.50.

HOCKEY—Rangers (Madison Square Garden; 564-4400): 3/28 at 8:30 vs. Edmonton; 3/31 at 8:30 vs. Devils. $6–$19 . . . **Islanders** (Nassau Coliseum, Uniondale; 516-794-4100): 3/29 at 7:05 vs. Edmonton. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 3/27 at 7:35 vs. St. Louis; 3/29 at 1:35 vs. Chicago. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 3/28, Westchester Handicap; 3/29, Bed o' Roses Handicap.

CHILDREN

SPRING WEEK at FAO Schwarz (745 Fifth Ave., at 58th St.; 644-9400), with a balloon sculpturist, juggler, ventriloquist, mime, dulcimer player, and more. 3/29, from 12 noon to 4; 3/31–4/4, from 3 to 5:30; 4/5, from 12 noon to 4. Free.

STORY TALES are told at the YM & YWHA of Washington Heights (54 Nagle Ave.; 569-6200). 3/30 at 2. Adults, $3.50 (advance) and $4 (at the door); children, $3 and $3.50.

MAMMOTH FOLLIES, with practically life-size dinosaur puppets, lumbers through Washington Market Park (Greenwich and Chambers Sts.) and ends with a dinosaur-egg hunt. The Hudson Vagabond Players further manipulate, at the Triplex (199 Chambers St.; 618-1980). 3/29 at 1. $4.

PUFF THE MAGIC DRAGON blows smoke at the Brownstone School (128 W. 80th St.; 316-6812). Presented by the Papageno Puppet Theatre. Sat. and Sun. at 1 and 2, through 6/8. $3.50.

THE ALICE IN WONDERLAND GAME will be played by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716). Music by Gerald Jay Marko, additional lyrics by Marko and Michael Colby, direction by Dinah Gravel. 4/1–3 at 1 and 3:30. Adults, $5; children, students, and seniors, $4.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—Sun. at 1:30: "The Funzapoppin' Magic Show." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—3/31, 4/1, and 4/2 at 11 and 1: "Pinocchio," by Puppet Works. $3.

EASTER MAGIC at Magic Towne House (1026 Third Ave., between 60th and 61st Sts.; 752-1165), with Tommie Rodgers, Dorothy Dietrich, and Dick Brooks. Shows 3/28–4/6 at 1, 2:30, and 4. $6 (must reserve; adults must be with a child).

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.: 362-0634) and 12:30 at the Madison Ave. store (at 81st St.: 988-3404), every Sun. Free.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring Abatar and Imam. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves Another Mystery," by the **Children's Improv. Co.** (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1, and "The Snow White Show" Sat. and Sun. at 3. $3 . . . **Little People's Theatre Company** (39 Grove St.; 765-9540) presents "Three Little Pigs" at 1:30 and "Hansel and Gretel" at 3, Sat. and Sun., through 3/30. $4.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . **Special Easter Features:** At the Met—4/1: "Gardens Around the World"; 4/2: "Life of a Knight"; 4/3: "Musical Instruments"; 4/4: "Medieval Sports" (gallery talks at 11, sketching at 2:30). At the Cloisters (Fort Tryon Park; 570-3932)—4/1: "Legendary Knights and Heroes"; 4/2: "Spring Gardens"; 4/3: "Life in a Medieval Monastery"; 4/4: "Dragons and Other Fantastic Beasts" (gallery talk and sketching, 1). Optional museum admission, but call for other fees.

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—3/29, from 1 to 2:30: "A Royal Ball"—have one, with Princess Belva (must reserve) . . . At the **Marionette Theatre** (988-9093)—"Aladdin." Tue.–Fri 10:30 a.m. and 12 noon, Sat. 12 noon and 3 (through 5/31). $2 . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon, through 8/29. $1.50.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . 3/28 and 29: "Spring Is Here"—Parchesi, jewelry-making, and furry creatures are featured; closed 3/30. Hours: Wed.–Sun. 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.; 534-1672)—3/29 at 1:30: "What? Goes the Weasel," by the Marionette Theatre; 4/1 at 1:30: "The Wind in the Willows," based on Kenneth Grahame's novel, by Puppets Unlimited ($2.50). Following both shows, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.) ($1). Hours: 1–5, closed Mon. Free.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—"Bugs!" an exhibition on the secret lives of insects, through 5/11 . . . 3/27 at 5:30: "Alphabet Fishing"; at 7: "Collections Connection." 3/28 at 2: "Write a Newspaper"; also at 2: "Name That Plant." 3/29 at 12:15: "Paper From Pulp Workshop." 3/30 at 12 noon: "The Mysterious Script: Indus Valley Seal"; at 3: "Words From the Tomb of the Sun and Moon." 3/31 at 3:15: See 3/29; at 3:30: "Theatre Club." Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10–5. Donation.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Every Sat. and Sun. at 2: "What's Up?" a free gallery program that will introduce children to the collections . . . "Arty-Facts," a workshop that will explore art concepts through games (ext. 226) . . . A "Salute to Brooklyn's Creative Youth," at the third-floor lecture hall, through 4/28. Hours: Mon.–Fri. 9:30–4:30. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060)—"Big Top Puppets," by Amy Trompetter, an ongoing exhibit of free-standing "circus puppets" that perform when activated by visitors . . . 3/28 and 29 at 11, 1, and 3: Film fesitval. 3/31 at 1 and 3: "The Balinese Frog Prince," by Practical Cats. 4/1 at 1 and 3: "Barefoot Kyogen," by Chameleon Theatrix. Hours: Weekends 10–5 (closed Easter Sun.). $2.

SPECIAL EXHIBITS—"Toys From Nuremberg," including dolls and dollhouses, miniature shop interiors, blocks, mechanical and optical toys, a model railroad, books, games, etc., at the Cooper-Hewitt Museum (2 E. 91st St.; 860-6868), through 5/11. Hours: Tue. 10 a.m. to 9 p.m., Wed.–Sat. till 5 p.m., Sun. 12 noon to 5 p.m. $2.

AMERICAN MUSEUM OF NATURAL HISTORY (CPW at 79th St.: 873-1300)—Introduction to plants, animals, rocks of New York. Hours: Sun., Mon., Tue., Thu. 10 a.m.–5:45 p.m.; Wed., Fri., Sat. 10–9 p.m. Natural Science Center: Tue.–Sat. 10:30–12:30, 1:30– 4:30. Adults, $3; children, $1.50.

NEW YORK AQUARIUM (W. 8th St., Brooklyn: 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks. Electric-eel demonstration, 11:15 a.m., 2:45, 4:30; shark feeding, 1:45; penguin feeding, 11:45 a.m., 3:45. Hours: 10 a.m.–5. Adults, $3; children 2–12, $1.25 (under 2 free); senior citizens, free Mon.–Fri. after 2 p.m.

RESTAURANT
DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.-Fri. 11:30-5. Br Sat.-Sun. 11:30-3. D daily 5-11. Private parties for 10-400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.-Fri. 7:30-10. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-9:30. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. 11:30-8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** **AE, CB, DC, MC, V.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St., 255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.-Fri. 11:30-4:30. Br Sat.-Sun. 11:30-4:30. D Mon.-Sat. 6-12:30, Sun. to 11:30. Private parties for 30-80. Ent. Fri.-Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, blackened rib eye steak. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D daily 5-11. Private parties for 100. Ent. Wed-Sat. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, sup-pon-softshell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** **AE.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, French/Viennese pastries & cakes. B daily 8-2. L & D daily noon-10 p.m. **(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.-Fri. noon-3. D daily 5-11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., off Broadway, 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11. Private parties for 25-40. Closed Sat.-Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5-1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon-4. D Sun.-Thurs. 4-11:30, Fri.-Sat. to midnight. **(I-M)** **AE, CB, DC.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.-Thurs. 7-midnight, Fri.-Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20-75. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Tues.–Fri. noon–3. D and after theater S Tues.–Sun. 5:45–11:30. Br Sat. & Sun. noon–4. Prix fixe D Tues.–Fri. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

LOTUS BLOSSOM—317 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–10:30, Sun. to 9. **(M)** **AE, CB, DC, MC, V.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Cajun/Creole. Spcls: spring onion crabcake with green tomato relish, red snapper Carolyn, drunken shrimp. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat. from 5. Closed Sun. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Conti-

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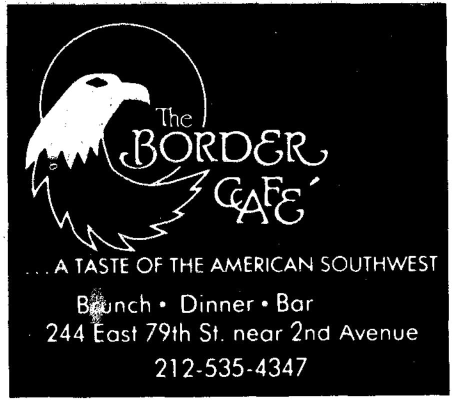

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nental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PROVECHOS—21 W. 17th St., 255-2408. Casual. Caribbean. Spcls: stamp and go codfish fritters, roast suckling pig, conch stew. L Mon.–Fri. noon–3:30. D Mon.–Sat. 6–12:30. Closed Sun. **(M)** **AE, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, fajitas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de

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veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon–11 p.m. **(M)** **AE, CB, DC.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Sat. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, fettuccine with stir-fried beef, flounder en papillote, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Pianist. Closed Sun. **(M)** **AE, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA !—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. 11:30–4. D daily 4–11:30. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: sorbetto vario, grigliato misto, cappellini primavera. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.–Sat. 11:30–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—7 W. 47th St., 819-0202. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. **(I)** **AE.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Dress opt. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Tues.–Sat. 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only 5–11 daily. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L

Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, chicken Portugese, Nichels bouillabaisse. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M)** **AE.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **(E)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sun.–Fri. 3–11:30, Sat. to 12:30. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

INDIA PALACE—502 Amsterdam Ave., at 85th St., 874-7668. Casual. Indian. Spcls: tandoori chicken, sag gosh, chicken tikka masala. Res. sug. L daily noon–3. D daily 3–11. Parties for 40. **(I-M)** **AE, MC, V.**

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon–3. D daily 5:30–11. **(I)** **AE, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

SAWADEE THAI—255 Columbus Ave., bet. 70th–71st Sts., 787-3002. Casual. Thai. Spcls: roast duck, whole fish with hot pepper sauce, seafood combination. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 4–midnight. **(I)** **AE, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 718-899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.-Sat. from 5-9, George Andre. Fri.-Wed. from 9-2 a.m., Helicio Milito and his new group. Thurs. 9-1 a.m., Choros from Brazil. Sat. & Sun., 12:30-4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/26, Tom Varner Quartet. 3/27, Walt Weiskopf Quartet. 3/28,29, Vernel Fournier Trio with Benny Powell. 3/30, Masaki Satoh & Trio. 3/31, Josephine Livoti Trio. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 3/26, Valdy. 3/27, Common Ground; Tao Jones. 3/28, Lewis Robinson & Voices; Retrospect. 3/29, Gio-Logic; Home Boys; Blonde Obsession. 3/30, Carl & the Passion; Why Why. 3/31, Roaring Twenties. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 3/30, Joe Pass; Milt Jackson Quartet. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 3/24-29, Red Mitchell and Ronnie Mathews. 3/30, Red Mitchell and Lee Ann Ledgerwood. 3/31-4/5, Red Mitchell and Kenny Barron. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 3/26, Carla White & Jim McNeely. 3/27-29, Kenny Barron. 3/30, Michael Rabinowitz. 3/31,4/1, Bob Neloms. Music from 9-1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 3/30, Gail Wynters. Shows Tues.-Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with the Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 3/29, Skyline with Tony Trischka. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 3/30, Clark Terry & Jon Faddis. 3/31, Les Paul Trio. Shows Mon.-Thurs. at 9 & 11, Fri.-Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 3/26, Big Combo Blowout featuring Hazel Haze Atkins and many more bands. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 3/26, Rahn Burton. 3/27, Bucky & John Pizzarelli. 3/28,29, Andy McCloud Trio featuring Jimmy Ponder. 3/30, Nat Jones. 3/31, Bill Mays. **Upstairs:** 3/27 at 8, Carolyn Percy with Benny Key; followed by Gail Boggs with Brenda Madison at 10. 3/28 at 8, Tony Goldman with Hal Schaefer; followed by Gail Boggs with Brenda Madison at 10; comedy at midnight. 3/29 at 8, Marta Sanders with Benny Key; cabaret with singers & comedians at 9,11, & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 3/26-29, 10-3 a.m., singer David Allyn and the Scott Hardy Duo. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. 3/30, 10-3 a.m., Jay Leonhart. 3/31, 10-3 a.m., Stan Edwards Trio. Tues., 10-3, Chuck Wayne Trio. Sun., 5-10, Stan Edwards Duo, followed by the Jay Leonhard Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 3/26 at 8, Ann Schlumberger. 3/27 at 8, Debbie Armelino. 3/28 at 8, Amy Coleman; Carla Falcone at 10:30. 3/29 at 8, Gwen Cain; Amy Coleman at 10:30. 3/31 at 9, Jay Leonhart with Mike Renzi. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 3/26, Super Singers Series with Cookie Watkins. 3/27, NYC Soul Band. 3/28, Baker Lee Revue. 4/3, Diana Jones. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. Thru 3/29, pianist John Bunch with Phil Flanigan on bass. 3/30,31, pianist Esther Blue. 4/1-5, pianist Hilton Ruiz with Major Holley on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 4/26, singer Barbara Cook with pianist Wally Harper and John Beal on bass, Tues.-Sat. at 9 & 11. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.-Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer Trio. **AE.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Thru 3/30,4/1-6, Abdullah Ibrahim with Ekaya, Carlos Ward, Ricky Ford, Charles Davis, Dick Griffin, Cecil McBee, and Ben Riley. 3/31, Gil Evans's Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 4/5, singer Cissy Houston, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 9 & midnight. **AE, DC, MC, V.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 3/26, 27, Jim Roberts. 3/28,29, Lance Hayward & Jim Roberts. 3/30-4/1, Lance Hayward. Music Sun.-Thurs from 8, Fri.-Sat. from 9:15. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa Meets Jazz. 3/31, El Gran Combo, Louie Ramirez and Ray De La Paz with guest soloist Daniel Ponce. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 3/30, Steve Kuhn Trio featuring Ron Carter and Al Foster. 3/31, Mel Lewis Big Band. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.-Sun. from 9. 3/26-30, Pazant Brothers. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 3/29, pianist Larry Vuckovich with Michael Moore on bass. 3/30, guitarist Gene Bertoncini with Michael Moore on bass. 3/31-4/5, pianist Walter Norris with Lisle Atkinson on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 3/26,27, The Radiators. 3/28,29, The Fleshtones. 3/30, Dutch Angel. 3/31, Gatemouth Brown. **AE, CB, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. 3/26,28, Soozie Tyrell and the Saddlites. 3/27, Showcase. 3/29, The Mules Brothers. Music Wed.-Sat. from 8:30. **AE, CB, DC.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts, nightly except Mon., when Tim Reyes & Company take over for an evening of jazz. Wed., audition night. Tues., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9 p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 3/30 comedians Rick Aviles, John Mr. Energy Bizarre, with Richie Gold, Peter Bales, Danny Curtis, Hiram Kasten. Mon.-Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/26, Hilly, Lili, & Lulu; Linda Strasser. 3/37, Anita Hollander; Tracey Morse. 3/28, For Play; Weekend Comedy Explosion!; Rudy Rims. 3/29, Joe Morra; Weekend Comedy Explosion! 3/31, Taboo in Revue; Clay Coury. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.-Sat. from 8 p.m. Thru 3/29, 12th Anniversary Gala Show with Peter Kougasian, Glen Gazin, Dorothy Dietrich, and Dick Brooks. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues. Danny Curtis. Wed.-Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 3/26, magician Imam and singer Pamela Smith. 3/27, magician Devlin and comedian Terry Day. 3/28,29, magician Imam and juggler Tony Duncan. 3/31, Showcase. Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—Mister Sam's, 1265 Third Ave., at 73rd St.,517-2020. A new comedy/cabaret club spotlighting Steve Mandel, D. F. Sweedler, and host-emcee Gary Schuman. Shows Wed. & Thurs. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

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DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/28, Joe Barone and Lilyann Carol, with their Trio, alternating with Tommy Furtado, nightly except Sun., from 8 to 3 a.m. Beg. 3/31, Mike Cerratti Trio. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the world's largest video collection, shown on 34 video screens. Nightly 10–4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. 3/29, Ivan Lins; Dave Valentin; Helcio Milito. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 3/26, Adja. 3/27, Jeanette Brazerra's Brazillian Folies. 3/28,29 Mikata. 4/1, Errol Parker Tentet & the Young Lions. 4/2,3, Pacquito D'Rivera. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie. Thru 3/29, Charles Pierce as "The Master/Mistress of Disguise," Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11. Mon. at 8, Ballroom Briefs, a revue. Tues. at 6:30, Joe Derise Ten-Tette. Beg. 4/1, Karen Akers. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, The Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11:30, Fri. & Sat. at 9 & midnight. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 4/6 singer Andrea McArdle, Tues.–Sat. at 9, followed by the Ronny Whyte Trio till 2 a.m. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 3/25,26, Catch the Mischief with Michael Sutton, Doug Motel. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 3/25, Barbara Howard. 3/26, Dudley Maddern. 3/27, Sidney Myer. 3/28, Lianne; Dave McCracken. 3/29, Mary Ellen Bernard; Michael Christianson. 3/31, Cheryl Paley. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 4/12, singer-pianist Michael Feinstein, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz every Sun. 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 3/29, Steve Ross with Bruce Samuels on bass, nightly at 9:15 & 11:15. Beg. 4/1, Bobby Short. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist plays Mon.–Fri. 6–11. Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

REGENCY—540 Park Ave., at 61st St., 759-4100. **Regency Lounge:** Pianist Keith Ingham plays every Mon.–Fri. from 6–1 a.m. Charles Albert takes over on Sat. from 6–1 a.m., Sun. 6–midnight. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee, Mon.–Thurs. from 5–11. Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon Street Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Thurs.–Sat. from 8. Haruko Fujiwara plays Wed., and Laurie Signfeld plays Mon. & Tues. **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Italian restaurant with pianist-singer Gordon Reynolds every Mon.–Sat. from 7–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. 3/27–4/26, at 8:30, Julie Kurnitz: *Hot Flashes of 1986.* **No credit cards.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Singer-pianist Chris Barrett every Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 3/27, *Present Company*; Exa Louise. 3/28, Judy Kreston and David Lahm Duo; Charles Lindberg and Lisa Hall. 3/30, Charlotte Brown at 4 p.m.; Charles Lindberg, Lisa Hall. 4/1, Exa Louise. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, Porter to Puccini, Tues.–Thurs. from 8, Fri. Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist Rudy Robinson entertains every Mon.–Sat. from 8–midnight. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., March 26

3:00/WNCN—Bizet: *L'Arlesienne:* Suite #1.

WNYC—Buller: *Proenca.*

4:04/WQXR-AM/FM—Haydn: Sym #12 in E; **Surinach:** 3 Spanish Songs & Dances.

5:00/WNCN—Galuppi: Sonata for Piano in D; **Paganini:** Centone di sonate in E, Op. 64, #5.

6:00/WNCN—Turrini: Sonata for Piano in D-Flat, #6; **C. P. E. Bach:** Sym in G.

7:00/WNCN—Gluck: *Orfeo ed Eurydice:* Minuet; **Borodin:** *In the Steppes of Central Asia.*

7:03/WQXR-AM/FM—Grieg: Symphonic Dance #2 in A; **Atterberg:** Sym #2 in F.

8:00/WNCN—Beethoven: Sonata for Piano #6 in F, Op. 10, #2; **Trad.:** Gregorian Chant for Feasts of Mary: Mass Propers for the Assumption.

WNYC—Milhaud: *Saudados do Brasil;* **Barber:** *Andromache's Farewell.*

WQXR-AM/FM—Live From the Met. **Wagner:** *Lohengrin* (Marton, Rysanek, Hofmann, Roar, Raffell, Macurdy/Levine).

9:00/WNCN—Schubert: "Kupelweiser" Waltz; **Rameau:** Concert en Sextuor #1 in c.

Thurs., March 27

3:00/WNCN—Albinoni: Sonata for Strings & Continuo in g, Op. 2, #6; **Gade:** Sonata for Strings & Continuo in g, Op. 2, #6.

WNYC—Early electronic music, with selections by Schaeffer, Luening, Ussachevsky.

4:04/WQXR-AM/FM—Faure: Ballade in F-Sharp; **Hebden:** Cto #3 in e.

5:00/WNCN—Haydn: Flute Qt #3 in D, Op. 5; **Tchaikovsky:** *Marche slav,* Op. 31.

6:00/WNCN—Handel: Cto Grosso in F, Op. 6, #2; **Dvorak:** Romance for Violin & Orch in f, Op. 11.

8:00/WNYC—The Chamber Music Society of Lincoln Center. Jan DeGaetani, mezzo-soprano, guest. **Vivaldi:** "Spring," from *Four Seasons;* Sonata for Flute, Oboe, Violin & Bassoon; Cto for Viola d'amore.

8:05/WQXR-AM/FM—Vivaldi: Violin Cto in c; **Poulenc:** *Stabat Mater.*

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. With soprano Nancy Armstrong, mezzo-soprano Mary Westbrook-Geha, tenor Frank Kelley, baritone James Maddelena, Banchetto Musicale, conducted by Martin Pearlman. **Handel:** *Messiah,* Part II.

Fri., March 28

3:00/WNCN—Grieg: Norwegian Rustic March; **Chopin:** Mazurka #23 in D, Op. 33.

WNYC—Diamond: Sym #4; **Copland:** Piano Fantasy.

4:04/WQXR-AM/FM—Rossini: Sonata #6 in D for Strings; **Tchaikovsky:** Serenade "melancolique."

5:00/WNCN—Loeillet: Sonata for Oboe in e; **Chopin:** Scherzo #2 in b-flat, Op. 31.

6:00/WNCN—Ives: Variations on "America"; **Haydn:** Feldparthie #4 in F.

7:03/WQXR-AM/FM—Bach: Violin Cto in a; **Beethoven:** Rondo in G, Op. 51, #2.

8:00/WNCN—Vaughan Williams: Fantasia on a Theme by Tallis; **Nebra:** Sonatas for Harpsichord.

WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:05/WQXR-AM/FM—Alfven: Sym #4 in C, "From the Skerries."

9:00/WNCN—Great Performances. **Haydn:** *Mass in Time of War* (Blegen, Fassbaender, Ahnsjo, Shirley Quirk, Bavarian State Radio Orch & Chorus/Bernstein).

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; soprano Jessye Norman. **Liszt:** Les Preludes; **R. Strauss:** Four Last Songs; **Respighi:** *The Pines of Rome.*

Sat., March 29

10:00 a.m./WNCN—Cutting: *Greensleeves;* **Schubert:** Sonata for Piano in G, Op. 78.

10:04 a.m./WQXR-AM/FM—Bach: "Brandenburg" Cto #4 in G; **Haydn:** Divertimento in B-Flat for Winds.

11:00 a.m./WNCN—Mozart: Qt #4 in C; **Moritz:** Sonata for Saxophone #2, Op. 103.

11:05 a.m./WQXR-AM/FM—Schumann: Violin Sonata #1 in a; **Respighi:** Violin Sonata #1 in a, Op. 105.

12:00/WNCN—Mozart: Country Dance, "Les Filles Malicieuses"; **Stravinsky:** *Petrouchka.*

WNYC—The Salzburg Festival. A song recital by Edith Gruberova. **Brahms:** Selected Songs; **Debussy:** *Quatre Chansons de Jeunesse;* **Wolf:** Songs to Texts by Moerike.

12:05/WQXR-AM/FM—Dvorak: *In Nature's Realm;* **Mozart:** Qnt in e for Horn & Strings.

1:00/WNCN—Ravel: *Daphnis et Chloe:* Suite #2; **Schumann:** Sym #2 in C, Op. 61.

1:30/WQXR-AM/FM—Metropolitan Opera Broadcast. **Verdi:** *Aida* (Tomowa-Sintow, Cossotto, Pavarotti, Manuguerra, Kavrakos, Cook/Levine).

2:00/WNYC—Shostakovich: Sym #10.

3:00/WNCN—Prokofiev: Sym #1 in D, Op. 25, "Classical"; **J. C. Bach:** Sym in F, Op. 3, #5.

4:00/WNCN—Sirooni: Piano Pieces; **Saint-Saens:** Introduction & Rondo Capriccioso, Op. 28.

5:35/WQXR-AM/FM—Handel: *Judas Maccabaeus:* "Sound an Alarm"; **Stravinsky:** Chanson Russe.

6:00/WNCN—Sor: Allegro de la Sonata Segunda, Op. 25; **Ravel:** Menuet antique.

6:05/WQXR-AM/FM—Beethoven: Sym #1 in C; **Chopin:** Ballade #4 in f, Op. 52.

7:00/WNCN—Verdi: *I Vespri Siciliani:* Ov; **Faure:** Piano Trio in d, Op. 120.

8:00/WNCN—Artist's Image. Placido Domingo, tenor. **Verdi:** *Ballo in Maschera:* "Teco io sto"; **Verdi:** Arias.

9:00/WKCR—Opera Topics. Leoncavallo's *Zaza,* produced by the New Jersey State Opera.

WNCN—Saturday Night Opera. **Rossini:** *La Cenerentola* (Berganza, Alva, Capecchi, London Sym Orch/Abbado).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Leonard Slatkin, conductor; pianist John Browning. **Rouse:** *The Infernal Machine;* **Barber:** Piano Cto; **Dvorak:** Sym #6 in D.

Sun., March 30

9:04 a.m./WQXR-AM/FM—Piano Personalities. Claudio Arrau, pianist. **Brahms:** Variations on a Theme of Paganini.

10:00 a.m./WNCN—Classic Guitar. **Giuliani:** Variazione Concertanti for 2 Guitars, Op. 130; **Paganini:** Sonata concertata for Flute & Guitar.

WNYC—Mozart: Divertimento in E-Flat.

11:00 a.m./WNCN—Tchaikovsky: Cto for Violin in D, Op. 35; **Various:** American Music: Federal Era

1:00/WNCN—Chicago Symphony Orchestra. Kurt Sanderling, conductor; pianist Malcolm Frager. **Mussorgsky:** Prelude to *Khovanshchina;* **Mozart:** Cto for Piano #13 in C; **Shostakovich:** Sym #15 in A, Op. 141.

3:00/WNCN—Handel: Sonata for Flute & Continuo; **Dufay:** Missa, "L'Homme arme."

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. **Druckman:** *Prism;* **Mahler:** Sym #5.

5:00/WNCN—Borodin: Sym #2 in b; **Haydn:** Sonata for Piano #17 in E-Flat.

6:00/WNYC—Still: *Ennanga;* **Joplin:** *The Entertainer* (Ballet).

7:00/WNCN—Verdi: *I Vespri Siciliani:* Ov; **Faure:** Piano Trio in D, Op. 120.

7:35/WQXR-AM/FM—Mozart: Divertimento in D.

8:00/WNYC—Recital performances by organists Peter Williams and Nancy Lancaster, exploring international influences on the work of J. S. Bach.

8:05/WQXR-AM/FM—Delta Opera House. **Rachmaninoff:** *Aleko* (Karobatlova, Korshoumov, Ghiuselev, Bulgarian National Opera Orch/Raychev); **Rimsky-Korsakov:** *Mozart and Salieri* (Andreev, Gerdzhikov, Bulgarian Radio-Television Orch/Angelov).

Mon., March 31

3:00/WNCN—Kabalevsky: Preludes, Op. 38; **Barber:** Adagio for Strings, Op. 11.

4:04/WQXR-AM/FM—Handel: Organ Cto #4 in F, Op. 4; **Mozart:** Sym #26 in E-Flat.

5:00/WNCN—Barber: Serenade, Op. 1; **Godard:** Suite, Op. 116.

6:00/WNCN—Paganini: Introduction & Variations on Paisiello's "Nel cor piu non mi sento"; **Bach:** Cto #2 after Vivaldi.

7:03/WQXR-AM/FM—Bach: Sonata in E-Flat for Flute & Harpsichord; **Mendelssohn:** Duo Concertante for 2 Pianos & Orch.

8:00/WNYC—The Frick Collection. Ton Koopman, harpsichord. Works by Sweelinck, Cavanilles, L. & F. Couperin, J. S. Bach, Albeniz, Forqueray.

8:05/WQXR-AM/FM—Svendsen: Violin Cto in A; **Madetoja:** *The Dream Magician:* Ballet Pantomime.

9:00/WNCN—Gretry: *Le Magnifique:* Ov; **Haydn:** Flute Qt #3 in D, Op. 5

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Giuseppe Sinopoli, conductor; violinist Uto Ughi. **Brahms:** Violin Cto in D; Sym #4 in e.

Tues., April 1

3:00/WNCN—Scriabin: Sonata for Piano #5 in F-Sharp, Op. 53; **Haydn:** Cto for Violin #1 in C.

WNYC—Annual April Fool's Day special.

4:04/WQXR-AM/FM—Bach: French Suite #4 in E-Flat; **Rachmaninoff:** Symphonic Dance #1.

5:00/WNCN—Ravel: Sonatine for Piano; **Le Duc:** Sonata for Violin & Continuo in c, Op. 4, #4.

6:00/WNCN—J. C. Bach: Sonata for Flute & Piano #3 in E-Flat; **Mozart:** Sonata for Violin & Piano in C.

7:03/WQXR—AM/FM—Mozart: Sym #34 in C; **Albeniz:** *Cantos de Espana:* "Cordoba."

8:00/WNCN—Anthony Newman and Mary Jane Newman, harpsichordists, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. Andre Previn, conductor; pianist Andre Watts. **Liszt:** *Malediction;* Piano Cto #2; **Elgar:** *Enigma Variations.*

8:05/WQXR-AM/FM—Beethoven: Sym #4 in B-Flat; **Dvorak:** Prague Waltzes.

9:00/WNCN—C. P. E. Bach: Cto for Harpsichord in c; **Respighi:** *Pines of Rome.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Rafael Fruhbeck de Burgos, conductor; violincellist William Tokking. **Ravel:** *Pavane Pour un Enfant Defunte; Alborado del Gracioso;* **Lalo:** Cello Cto in D.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, March 26–28 and March 31–April 1

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNYW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR**
212-764-7000
⓫ **WPIX**
212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
Ⓗ **HOME BOX OFFICE**
212-484-1100
Ⓝ **UPTOWN**
212-304-3000
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning (cc)
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri/Watch on Washington
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Wed/Peter and the Egg
Tue/The Tale of the Bunny Picnic
Ⓢ Wed/Welcome Home Jellybean
Thu/**Movie:** The Adventures of Buckaroo Banzai
Fri/**Movie:** A Minor Miracle

6:30
❷ ❹ News
❺ Fat Albert
❾ 700 Club
⓫ Great Space Coaster
Ⓗ Wed/The Tale of the Bunny Picnic

6:40
Ⓗ Thu/Tucker and the Horse Thief

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America (cc)
⓫ The Jetsons
㉛ Ohayo! New York
Ⓗ Fri/The Berenstain Bears' Easter Surprise
Mon/R.W.
Tue/Allison and the Magic Bubble
Ⓢ Wed/**Movie:** The Four Seasons

7:30
❺ Woody Woodpecker & Bugs Bunny
❾ Straight Talk
⓫ Heathcliff
Ⓗ Fraggle Rock
Ⓢ Mon/**Movie:** Android
Tue/An Ounce of Cure

8:00
⓫ Challenge of the Gobots
⓭ 3-2-1 Contact
Ⓗ Wed/**Movie:** Romancing the Stone
Thu/**Movie:** Old Enough
Fri/**Movie:** To Find My Son
Mon/**Movie:** Desperately Seeking Susan
Tue/**Movie:** Benji
Ⓢ Thu/Life on the Mississippi
Fri/**Movie:** Hard to Hold (cc)
Tue/**Movie:** Falling in Love (cc)

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Love Boat
⓭ Sesame Street (cc)
㉛ AM Weather (except Tue) Tue/City Comment
Ⓢ Wed/The Honeymooners . . . The Lost Episodes (cc)
Mon/Julian Lennon: Stand by Me
Ⓦ Wed/**Movie:** Blood Simple
Thu/**Movie:** Friday the 13th Part V
Fri/Rick Springfield: The Beat of the Live Drum
Mon/**Movie:** Tank
Tue/**Movie:** Testament

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Partridge Family
㉛ Tue/Newton's Apple
Ⓗ Thu/Video Jukebox
Tue/**Movie:** Police Academy 2

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❾ My Favorite Martian
⓫ Sanford & Son
㉛ Tue/Yai's On Our Own
Ⓗ Wed/**Movie:** Without a Trace
Thu/**Movie:** Running Brave
Fri/**Movie:** Norma Rae
Mon/**Movie:** Red Dawn
Ⓢ Wed/**Movie:** Lovely to Look At
Thu/**Movie:** Twilight of Honor
Fri/**Movie:** Kiss Me Kate
Mon/**Movie:** The Scarlet Coat
Tue/**Movie:** Merry Andrew
Ⓦ Fri/The Doors: Dance on Fire

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Make Room for Daddy
❼ Sally Jessy Raphaël
❾ My Favorite Martian
⓫ Best Talk in Town
Ⓦ Thu/**Movie:** Impulse

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Bruce Forsyth's Hot Streak
❾ Bewitched
⓫ Wed–Fri/What's Hot! What's Not?
Mon–Tue/Private Benjamin
Ⓗ Tue/Tina Turner: Private Dancer
Ⓦ Wed/**Movie:** Micki & Maude
Fri/**Movie:** Footloose
Mon/**Movie:** Heaven Help Us
Tue/**Movie:** The Flamingo Kid

11:30
❹ Scrabble
❺ All in the Family
❼ New Love American Style
❾ I Dream of Jeannie
⓫ Wed–Fri/News
Mon–Tue/Alice

12 NOON
❷ Press Your Luck
❹ Super Password
❺ ❾ News
❼ Ryan's Hope
⓫ Odd Couple (except Fri)
Fri/**Movie:** David and Bathsheba (1952)
Ⓗ Wed/**Movie:** Bye Bye Birdie
Thu/**Movie:** Tommy
Fri/**Movie:** Give My Regards to Broad Street
Mon/**Movie:** Rappin'
Tue/**Movie:** Second Thoughts
Ⓢ Wed, Mon/It's Showtime
Thu/**Movie:** Reckless Disregard
Fri/**Movie:** Tank (cc)
Tue/**Movie:** The Champ
Ⓦ Thu/**Movie:** The Informer

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Loving
⓫ Wed/**Movie:** Torpedo Run (1958). Glenn Ford.
Thu/**Movie:** The Viking Queen (1967)
Mon/**Movie:** Curse of the Werewolf (1961)
Tue/**Movie:** The Evil of Frankenstein (1964)
Ⓢ Wed/**Movie:** Airplane!
Mon/**Movie:** Romancing the Stone (cc)

1:00
❹ Days of Our Lives
❼ All My Children
❾ Joker's Wild
Ⓦ Wed/**Movie:** Moscow on the Hudson
Fri/**Movie:** Carmen
Mon/**Movie:** Police Academy
Tue/**Movie:** The Cotton Club

1:30
❷ As the World Turns
❺ Hour Magazine
❾ Tic Tac Dough
Ⓗ Mon/Video Jukebox
Ⓦ Thu/Friday the 13th Part V

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
Ⓗ Wed/**Movie:** Rappin
Thu/**Movie:** Red Dawn
Fri/Phil Collins: No Jacket Required
Mon/**Movie:** Old Enough
Tue/Ray Bradbury Theater
Ⓢ Wed/**Movie:** The Four Seasons
Thu/**Movie:** The Adventures of Buckaroo Banzai
Fri/**Movie:** Romancing the Stone (cc)

2:05
Ⓢ Tue/**Movie:** Skidoo

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Mask
Ⓗ Tue/**Movie:** Nobody's Perfekt
Ⓢ Mon/**Movie:** Airplane!

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Jayce & the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
⓭ Wed/Food for Thought
Thu/Frugal Gourmet
Fri/Madeline Cooks
Mon/Great Chefs of Chicago
Tue/Learning in New York
Ⓗ Fri/Rascals and Robbers
Ⓦ Wed/**Movie:** Blood Simple
Thu/**Movie:** Impulse
Fri/The Doors: Dance on Fire
Mon/**Movie:** Tank

3:15
Ⓦ Tue/**Movie:** Testament

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House
Thu/Square-Foot Gardening
Fri/Cats & Dogs
Mon/All New This Old House
Ⓗ Wed/**Movie:** Swing Shift (cc)
Mon/Remember When

4:00
❷ Quincy (except Tue)
Tue/School Break
❹ Love Connection (except Tue)
Tue/**Special:** Main Street
❺ He-Man
❼ Jeopardy
❾ Vega$
⓫ G.I. Joe
⓭ Sesame Street (cc)
Ⓗ Thu/Jack and the Beanstalk
Tue/Allison and the Magic Marble
Ⓢ Wed/**Movie:** Manny's Orphans
Thu/Someone's in the Kitchen With Jamie
Fri/**Movie:** A Minor Miracle
Mon/Young King Arthur
Tue/Meet the Wombles
Ⓦ Fri/Rick Springfield: The Beat of the Drum

4:30
❹ People's Court (except Tue)
❺ Thundercats
❼ Sale of the Century
⓫ Good Times
㉛ World TV Presents
Ⓗ Mon/Tucker and the Horse Thief
Tue/Revenge of the Nerd
Ⓢ Thu/An Easter Story

5:00
❷ ❼ News
❹ Live at Five
❺ Wed–Thu/Brady Bunch
Fri/**Special:** Fat Albert Easter
Mon/**Special:** Sectaurs: Spidrax Attacks
Tue/**Special:** Sectaurs: Slave City
❾ Police Woman
⓫ Eight Is Enough
⓭ Mister Rogers' Neighborhood
Ⓗ Thu/Tucker and the Horse Thief
Fri/He Makes Me Feel Like Dancin'
Ⓢ Thu/**Movie:** Let the Falcons Go
Ⓦ Wed/**Movie:** Mrs. Soffel
Thu/**Movie:** Martin's Day
Fri/**Movie:** Hard to Hold
Mon/**Movie:** Midnight Madness
Tue/**Movie:** The Hunchback of Notre Dame (1939).

5:30
❺ What's Happening
⓭ 3-2-1 Contact (cc)
㉛ City Comment
Ⓗ Wed/Peter and the Magic Egg
Mon/**Movie:** Without a Trace
Tue/**Movie:** Avalanche
Ⓢ Tue/Olden Days Coat

5:45
㉛ News From City Hall

Weeknights, March 26–28 and March 31–April 1

WED., MAR. 26

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Great Chefs of Chicago: Chef Yoshi Dat
Ⓗ **Movie:** The Cannonball Run
Ⓢ Welcome Home Jellybean

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** King David

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
㉑ Long Island Report

8:00
② Fast Times
④ **Special:** Highway to Heaven
⑤ **Movie:** Meteor (1979). Sean Connery, Natalie Wood.
⑦ MacGyver (cc)
⑨ News
⑪ **Movie:** The Greatest Story Ever Told (1965). Part I. Max von Sydow, Charlton Heston.
⑬ Great Performances: Lohengrin (concludes at 12 p.m.)
㉑ The Third Annual Report of the Secretaries of State
㉛ Moments in Time: By Reason of Insanity
Ⓗ The Tale of the Bunny Picnic
Ⓝ **Movie:** Hullabaloo Over Georgie and Bonnie's Pictures
Ⓢ Brothers (cc)

8:30
② **Special:** It's the Easter Beagle, Charlie Brown
⑨ Family Feud
Ⓢ Best of Bizarre (cc)

9:00
② **Movie:** Sin of Innocence (1985).
⑦ Dynasty (cc)
⑨ **College Basketball:** National Invitational Tounament Finals
㉑ How Well We Meant
㉛ Crime Inc.: Birth Right of Gangsters (Part IV)
Ⓗ **Movie:** The Breakfast Club
Ⓢ **Movie:** Airplane!
Ⓦ **Movie:** Micki & Maude

9:30
㉑ Bypass: The Story of a Patient
Ⓝ The Pawnshop

10:00
④ Blacke's Magic
⑤ ⑪ News
⑦ Hotel
㉑ Sands of Time
㉛ Right to Know
Ⓝ **Movie:** Breathless (1959)

10:30
⑪ News
㉛ Doctor Who
Ⓢ It's Showtime

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Carson's Comedy Classics
㉑ Nightly Business Report
Ⓗ Whoopi Goldberg Direct From Broadway
Ⓢ **Movie:** Tendres Cousines
Ⓦ **Movie:** Raw Talent

11:30
② T. J. Hooker
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Bizarre
⑪ The Honeymooners
㉑ Long Island Report
Ⓝ The Cure

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Masterpiece Theatre: By the Sword (cc)
Ⓗ **Movie:** The Star Chamber
Ⓝ **Movie:** Bombay Talkie

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
Ⓦ **Movie:** Moscow on the Hudson

12:40
② **Movie:** The Court Martial of George Armstrong Custer (1977). Brian Keith, Ken Howard.
Ⓢ **Movie:** Porky's Revenge (cc)

1:00
⑤ Get Smart
⑦ **Movie:** The Trial of Lee Harvey Oswald (1977). Part I. Ben Gazzara, Lorne Greene.
⑨ Joe Franklin
⑪ Comedy Break

1:30
④ ⑪ News
⑤ I Love Lucy

1:55
Ⓗ **Movie:** The Blues Brothers

2:00
② News
④ Price Is Right
⑤ **Movie:** Made in Paris (1966). Ann-Margret, Louis Jourdan.
⑨ **Movie:** I Want to Keep My Baby (1976). Mariel Hemingway.
⑪ Start of Something Big

2:20
Ⓢ **Movie:** Come and Get It

2:30
④ Ben Casey
Ⓦ **Movie:** Blood Simple

3:00
⑦ Hollywood Close-up
⑪ Emergency

3:30
④ Ben Casey

4:00
⑨ Joe Franklin
⑪ Kung Fu

4:05
Ⓢ Best of Bizarre (cc)

4:10
⑤ Get Smart
Ⓗ **Movie:** Paris, Texas (cc)

4:30
④ Here's Lucy
Ⓢ **Movie:** Manny's Orphans

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News

THU., MAR. 27

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Magic of Oil Painting
Ⓗ **Movie:** Brainstorm
Ⓢ Life on the Mississippi

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report (cc)
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Food for Thought
㉑ Nightly Business Report
Ⓦ **Movie:** The Informer

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Magnum, P.I.
④ Cosby Show
⑤ P.M. Magazine
⑦ Fourth Wise Man (cc)
⑨ News
⑪ **Movie:** The Greatest Story Ever Told (1965). Part II. Max von Sydow, Charlton Heston. (Part I, Wed., Mar. 26 at 8 p.m.)
㉑ Brainstormers
㉛ New York Screening Room
Ⓗ **Movie:** Porky's
Ⓝ **Movie:** Where the Green Ants Dream
Ⓢ **Movie:** Reckless Disregard

8:30
④ Family Ties
⑤ **Movie:** The Day Christ Died (1980). Part I. Chris Sarandon, Jay Sanders.
⑨ Family Feud
⑬ Currents: A Nation at Risk
㉑ This Old House (cc)
Ⓦ **Movie:** The Cotton Club

9:00
② Simon & Simon
④ Cheers
⑦ The Colbys (cc)
⑨ **Movie:** Peter and Paul (1981). Part I. Anthony Hopkins, Eddie Albert.
⑬ Heritage: Civilization and the Jews—Into the Future (cc)
㉑ Mystery!: Charters and Caldicott (Part II)
㉛ Only One New York

9:30
④ All Is Forgiven
㉛ TBA

9:41
Ⓝ The Champion

10:00
② Knots Landing
④ Hill Street Blues
⑤ ⑪ News
⑦ 20/20 (cc)
⑬ Metroline: Community-Based Broadcast
㉑ Austin City Limits
㉛ Yai's On Our Own
Ⓗ **Movie:** Porky's II: The Next Day
Ⓝ **Movie:** The Purple Rose of Cairo
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

10:30
⑪ News
⑬ Sister Adrian
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Carson's Comedy Classics
⑬ Some of These Days
㉑ Nightly Business Report
Ⓢ **Movie:** Love Letters (1983)
Ⓦ **Movie:** Bordello

11:30
② Night Heat
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Racing
⑪ The Honeymooners
㉑ Long Island Report
Ⓝ The Rink

11:45
Ⓗ **Movie:** Porky's Revenge

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Heritage: Conversations With Bill Moyers
Ⓝ Werner Herzog Eats His Shoe

12:20
Ⓝ Ballad of the Little Soldier

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
Ⓦ **Movie:** Friday the 13th Part V—A New Beginning

12:35
Ⓢ **Movie:** Scarface

12:40
② **Movie:** Ator, the Blademaster (1984). Miles O'Keefe, Lisa Foster.

1:00
⑤ Get Smart
⑦ **Movie:** The Trial of Lee Harvey Oswald (1977). Part II. Ben Gazzara, Lorne Greene. (Part I, Wed., Mar. 26 at 1 a.m.)
⑨ Joe Franklin
⑪ Comedy Break

1:20
Ⓗ **Movie:** Avenging Angel (cc)

1:30
④ ⑪ News
⑤ I Love Lucy

2:00
② News
④ Price Is Right
⑤ **Movie:** The Sicilian Clan (1970). Jean Gabin.
⑨ **Movie:** Breaking Up (1978). Lee Remick.
⑪ Lifestyles of the Rich and Famous
Ⓦ **Movie:** Impulse

2:30
④ Ben Casey

3:00
⑪ Emergency
Ⓗ **Movie:** The Rose

3:30
④ Ben Casey
Ⓦ **Movie:** The Informer

3:35
Ⓢ **Movie:** Warriors of the Lost World

4:00
⑨ Joe Franklin
⑪ Kung Fu

4:27
⑤ Get Smart

4:30
④ Here's Lucy

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:15
Ⓢ Someone's in the Kitchen With Jamie

5:20
Ⓗ **Movie:** Repo Man

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News

FRI., MAR. 28

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Modern Maturity
Ⓗ **Movie:** Desperately Seeking Susan (cc)
Ⓢ **Movie:** Madame Bovary

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report (cc)
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Great Decisions '86
㉑ Nightly Business Report
Ⓦ The Doors: Dance on Fire

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Twilight Zone
④ **Movie:** The Sound of Music (1965). Julie Andrews.
⑤ P.M. Magazine
⑦ Webster (cc)
⑨ News
⑪ **Baseball:** Yankees vs. Baltimore
㉑ ㉛ Washington Week in Review
Ⓗ **Movie:** Norma Rae
Ⓝ **Movie:** The Leopard
Ⓢ **Movie:** Tank (cc)
Ⓦ **Hockey:** Islanders vs. Washington Capitols

8:30
⑤ **Movie:** The Day Christ Died (1980). Part II. Chris Sarandon, Jay Sanders. (Part I, Thu., Mar. 27 at 8:30 p.m.)
⑦ Mr. Belvedere (cc)
⑨ Family Feud
⑬ ㉑ ㉛ Wall Street Week

9:00
② **Movie:** National Lampoon's Vacation (1983). Chevy Chase.
⑦ Mr. Sunshine (cc)
⑨ **Movie:** Peter and Paul (1981). Part II. Anthony Hopkins, Eddie Albert. (Part I, Thu., Mar. 27 at 9 p.m.)
⑬ Great Performances
㉑ **Movie:** The Rage of Paris (1938). Danielle Darrieux.
㉛ Masterpiece Theatre: By the Sword Divided

9:30
⑦ Joe Bash (cc)

10:00
⑤ News
⑦ Fall Guy (cc)
⑬ Oberammergar: Its People and their Passion
㉛ P.O.V.
Ⓗ **Movie:** Up the Creek

SOLUTIONS TO LAST WEEK'S PUZZLES

■	N	O	T	W	O	R	T	H	O	W	N	I	N	G
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TELEVISION

S **Movie:** Hard to Hold (cc)

10:30
11 News
21 The Moviemakers: More Best of Britain
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Carson's Comedy Classsics
13 Sneak Previews
21 Nightly Business Report
W **Movie:** That's Dancing!

11:15
N **Movie:** A Joke With Destiny

11:30
2 Magnum, P.I.
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
13 **Movie:** Travels With My Aunt (1972). Maggie Smith, Lou Gossett.
21 Long Island Report

11:40
H Ray Bradbury Theater
S **Movie:** Romancing the Stone (cc)

12 MIDNIGHT
7 New York Hot Tracks
9 Hawaii Five-O
11 Star Trek

12:10
H **Movie:** Desperately Seeking Susan

12:30
4 Friday Night Videos
5 Comedy Tonight

12:40
2 **Movie:** McGarrett: Woe to Wo Fat (1979). Jack Lord, Pat Crowley.

1:00
5 Star Search
9 Joe Franklin
11 Comedy Break
N Autobiography of a Princess
W **Movie:** Up! Up! And Away!

1:30
7 Eye on Hollywood
11 News
S **Movie:** Against All Odds (cc)

2:00
4 News
5 **Movie:** Operation Crossbow (1965). Sophia Loren, George Peppard.
7 Headline Chasers
9 **Movie:** The Anonymous Venetian (1970). Tony Musante, Florinda Bolkan.
11 Start of Something Big
H **Movie:** Deja Vu

2:05
2 **Movie:** Delta County U.S.A. (1977). Jim Antonio, Joanna Miles.

2:30
4 Price Is Right
7 **Movie:** The Phantom Empire (1935). Gene Autry, Frankie Darrow.
W Intruders

3:00
4 Music City USA
11 Emergency
W Rick Springfield: The Beat of the Live Drum

3:30
4 Hit City

3:40
H **Movie:** Missing in Action 2—The Beginning
S **Movie:** Condemned

4:00
4 Ben Casey
9 Joe Franklin
11 Kung Fu
W **Movie:** Carmen

4:19
2 Newsmakers

4:25
5 Get Smart

4:49
2 **Movie:** End of the World (1977). Christopher Lee, Sue Lyon.

5:00
4 Ben Casey
9 News
11 U.S. Farm Report

5:15
S The Moonstone Gem

5:20
H Ray Bradbury Theater

5:30
9 11 News

MON., MAR. 31

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 This Old House (cc)
S **Movie:** Android

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Dr. Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 The Moviemakers: More Best of Britain
21 Nightly Business Report
W **Movie:** The Purple Rose of Cairo

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Fraggle Rock
S It's Showtime

8:00
2 Scarecrow & Mrs. King
4 You Again?
5 P.M. Magazine
7 Hardcastle and McCormick
9 News
11 **Special:** The Making of Black Mayors
21 The Impossible Dream: Balloons Across the Atlantic
31 *Beats of the Heart:* Chase the Devil
H **Movie:** Red Dawn
N **Movie:** Where the Green Ants Dream
S Robin Hood: The Time of the Wolf

8:30
4 Valerie
5 **Movie:** Banacek: Project Phoenix (1972). George Peppard.
9 Family Feud
13 Adam Smith's Money World
W **Movie:** Heaven Help Us

9:00
2 **College Basketball:** NCAA Men's Championship
4 **Movie:** Killer in the Mirror (1985). Ann Jillian, Len Cariou.
7 **Movie:** Pleasures (1985)
9 **Movie:** The Shoes of the Fisherman (1968). Anthony Quinn.
13 American Playhouse: Under the Biltmore Clock (cc)
21 Undersea World of Jacques Cousteau
31 From Moscow to Chautauqua

9:41
N The Cure

10:00
5 11 News
21 Among Friends
31 Mini Playhouse: Finders Keepers
H **Movie:** Desperately Seeking Susan
N **Movie:** The Purple Rose of Cairo
S Julian Lennon: Stand by Me

10:30
11 News
13 Actors Theatre Presents: Approaching Lavendar (cc)
21 Lili
31 Doctor Who
W Stand by Me: A Portrait of Julian Lennon

11:00
2 4 7 News
5 Taxi
11 Barney Miller
13 Mystery!: Charters and Caldicott (Part III) (cc)
21 Nightly Business Report
S **Movie:** Airplane!

11:30
2 Remington Steele
4 Best of Carson
5 Dynasty
7 Nightline
11 The Honeymooners
21 Long Island Report
N **Movie:** The Leopard
W A Handful of Diamonds

11:50
H **Movie:** Porky's Revenge (cc)

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
13 To the Manor Born

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood

12:35
S **Movie:** Tendres Cousines

12:40
2 **Movie:** First Affair (1983). Loretta Swit.

12:45
W **Movie:** Police Academy

1:00
5 Get Smart
9 Joe Franklin
11 Comedy Break

1:25
H **Movie:** Deja Vu

1:30
4 11 News
5 I Love Lucy
7 **Movie:** In Enemy Country (1968). Tony Franciosa.

2:00
2 News
4 Price Is Right
5 **Movie:** The Caretakers (1963). Polly Bergen, Robert Stack.
9 **Movie:** Johnny Eager (1942). Robert Taylor.
11 Solid Gold

2:15
S **Movie:** Sex Games of the Very Rich
W **Movie:** Tank

2:30
4 Ben Casey

3:00
11 **Movie:** Paradise Alley (1961). Hugo Haas.

3:05
H **Movie:** Tuff Turf (cc)

3:30
4 Ben Casey

3:45
S **Movie:** Romancing the Stone (cc)

4:00
9 Joe Franklin

4:04
5 Get Smart

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley
H Remember When

5:30
4 Flying Nun
7 Morning Stretch
11 News

5:40
S Young King Arthur

TUE., APR. 1

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
S **Movie:** Falling in Love (cc)

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Profiles of Nature: Grebes
21 Nightly Business Report
H The Tale of the Bunny Picnic

🅦 **Movie:** The Flamingo Kid

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Morningstar/Evening Star
❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
❾ News
⓫ **Movie:** Dummy (1979). Paul Sorvino, Brian Dennehy.
㉑ Nature: Lost World of the Medusae
㉛ Mystery!: Charters and Caldicott (Part II)
🅗 **Movie:** Police Academy 2: Their First Assignment

🅝 **Movie:** Black Orpheus
🅢 **Movie:** The Jerk

8:30
❺ **Movie:** McCloud: Somebody's Out to Get Jennie (1973). Dennis Weaver, Barry Sullivan.
❼ Perfect Strangers (cc)
❾ Family Feud
⓭ Innovation: The Developing Child (Part II)

9:00
❷ Mary
❹ Hunter
❼ Moonlighting (cc)
❾ **Movie:** The New Centurions (1972)
⓭ Nova
㉑ Masterpiece Theatre: By the Sword Divided (Part II)
㉛ Heritage: Conversation With Bill Moyers (Part I)
🅦 **Movie:** Pauline at the Beach

9:30
❷ Foley Square
🅗 Ray Bradbury Theater: The Screaming Woman
🅢 **Movie:** The Lonely Guy

10:00
❷ The Equalizer
❹ Stingray
❺ ⓫ News
❼ Spenser: For Hire (cc)
⓭ Frontline
㉑ The Sandbaggers
㉛ Presente
🅗 **Movie:** The Breakfast Club
🅝 **Movie:** A Joke of Destiny

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Intercom Special: Generations of Violence
㉑ Nightly Business Report
🅢 **Movie:** The Champ
🅦 **Movie:** The Blonde Next Door

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report

11:45
🅗 **Movie:** Porky's

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-0
⓫ Star Trek
⓭ SCTV
🅝 **Movie:** The White Sheik

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅦 **Movie:** The Cotton Club

12:40
❷ **Movie:** Madigan: The Manhattan Beat (1972). Richard Widmark.

1:00
❺ Get Smart
❼ **Movie:** It Happens Every Spring (1949). Ray Milland, Jean Peters.
❾ Joe Franklin
⓫ Comedy Break

1:10
🅢 **Movie:** Skidoo

1:30
❹ ⓫ News
❺ I Love Lucy
🅗 **Movie:** Up the Creek

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Ceremony (1964). Laurence Harvey.
❾ **Movie:** Waterloo Bridge (1940). Robert Taylor.
⓫ Millionaire Makers Home Study Course

2:30
❹ Ben Casey

2:45
🅦 **Movie:** Testament

2:55
🅢 **Movie:** Love Letters (1983)

3:00
⓫ **Special:** The Making of Black Mayors

3:10
🅗 **Movie:** Paris, Texas

3:30
❹ Ben Casey

4:00
❾ Joe Franklin

4:15
🅦 **Movie:** The Hunchback of Notre Dame (1939)

4:16
❺ Get Smart

4:30
❹ Here's Lucy
🅢 **Movie:** The Jerk

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

Weekend, March 29–30

SAT., MAR. 29

6:00
❹ Sonrisas
❺ Young Edition
❼ Greatest Sports Legends
❾ David Toma
⓫ It's Your Business
🅗 **Movie:** Antarctica (cc)

6:30
❷ Patchwork Family
❹ Hickory Hideout
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats
🅢 The Paper Chase: The Third Year—The Big D

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Woody Woodpecker
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron
🅢 It's Showtime

8:00
❷ Berenstain Bears
❹ Snorks
❺ Wonderama
❼ Pink Panther and Sons
❾ Straight Talk
⓫ Little Rascals
⓭ Adam Smith's Money World
🅗 **Movie:** You Light Up My Life
🅢 **Movie:** The Catered Affair

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ The Flintstones
❼ The Littles (cc)
⓫ The Munsters
⓭ Wall Street Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ **Special:** Mr. Magoo in the King's Service
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Millionaire Maker
⓫ Solid Gold
⓭ John McLaughlin: One-on-One (cc)
🅦 **Movie:** Amadeus

9:30
❷ Dungeons and Dragons
⓭ Washington Week in Review (cc)
㉛ Yai's On Our Own
🅗 **Movie:** A Piano for Mrs. Cimino

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❼ Laff-a-Lympics
❾ **Special:** The Seven Last Words
⓫ Puttin' On the Hits
⓭ Congress: We the People
㉛ Body Electric
🅢 **Movie:** The Old Maid

10:30
❹ Punky Brewster
❼ Ewoks and Droids
❾ **Special:** The Greatest Mystery
⓫ FTV
⓭ Congress: We the People
㉛ Owl TV

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Special:** The Terror of Mechagodzilla
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City

11:30
❷ Astro Minute
❹ Kidd Video
❼ Galactic Guardians
⓭ Open Mind
㉛ Why in the World
🅗 **Movie:** On the Town

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Wrestling
⓭ Frontline: Sister Adrian
㉑ Gourmet Cooking (cc)
㉛ Video Music Box (Part I)
🅢 **Movie:** Falling in Love (cc)
🅦 **Movie:** Dreamscape

12:30
❷ Get Along Gang
❹ Spider Man
❼ American Bandstand
⓭ Oberammergau: Its People and their Passion
㉑ This Old House (cc)

1:00
❷ Inside Soaps
❹ **Tennis:** Volvo Classic
❺ **Movie:** Master of the World (1961). Vincent Price, Henry Hull. A man in a strange flying vessel seeks to destroy the weapons of all nations, so that the world will finally see peace.
❾ **Movie:** Tickle Me (1965). Elvis Presley, Julie Adams. The story of a singing rodeo star who works at an all-girl dude ranch.
⓫ **Movie:** Captain Nemo and the Underwater City (1970). Chuck Connors, Robert Ryan.
⓭ American Playhouse: Displaced Person
㉑ Kathy's Kitchen
㉛ Video Music Box (Part II)

1:30
❷ Open Season
❼ New York Hot Tracks
㉑ Square-Foot Gardening
🅗 **Movie:** Rappin

1:45
🅦 The Making of The Empire Strikes Back

2:00
❷ **Golf:** Tournament Players Championship
⓭ The Shakespeare Hour: Measure for Measure
㉑ Motorweek
㉛ World TV Presents
🅢 **Movie:** Android

2:30
❹ **Movie:** Jungle Book (1942). John Qualen, Frank Puglia.
❼ Hollywood Close-up
㉑ Gourmet Cooking

2:45
🅦 **Movie:** The Empire Strikes Back

3:00
❺ **Movie:** Powerforce (1974). Bruce Baron, Mandy Moore.
❼ Professional Bowlers Tour
❾ **Movie:** Harum Scarum (1965). Elvis Presley, Mary Ann Mobley.
⓫ Star Games
⓭ A Bodywatch Special: In Search of the Perfect Day
㉑ Cats & Dogs (cc)
🅗 Benny Hill—Unleashed

3:30
❷ **College Basketball:** NCAA Basketball Championship—The Final Four (concludes at 8 p.m.)
㉑ Motorweek
🅢 It's Showtime

4:00
⓫ Dance Fever
⓭ This Old House (cc)
㉑ House for All Seasons
㉛ World Chronicle
🅗 **Movie:** Swing Shift
🅢 **Movie:** Brainstorm

4:30
❹ TBA
❼ Wide World of Sports
⓫ Puttin' On the Hits
⓭ Innovation: The Developing Child (Part I)
㉑ This Old House
㉛ Cambridge Forum Presents: Japan the Changing Tradition

5:00
❹ Exciting World of Speed and Beauty
❺ Mission Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Nova: When Wonder Drugs Don't Work (cc)
㉑ German Professional Soccer
㉛ All About TV
🅦 **Movie:** Turk 182!

5:30
❹ Super Chargers
㉛ Cityscope

6:00
❹ ❼ News
❺ What's Happening Now
❾ Wrestling
⓫ Good Times
⓭ Nature: Death Trap (cc)
㉑ The Shakespeare Hour: All's Well That Ends Well (Part II)
㉛ Only One New York
🅗 The Tale of the Bunny Picnic
🅢 **Movie:** The Four Seasons

6:30
❹ ❼ News
❺ Small Wonder
⓫ Gimme a Break
㉛ Eye on Dance

7:00
❹ Strictly Business
❺ Too Close for Comfort
❼ It's a Living
❾ News
⓫ The Jeffersons
⓭ Newton's Apple (cc)
㉑ Nature: Saguaro—Sentinel of the Desert
㉛ Ask Congress
🅗 **Movie:** Oxford Blues
🅦 **Movie:** The Mean Season

7:30
❹ Fight Back
❺ Archie Bunker's Place
❼ New York Views
❾ **Hockey:** Rangers vs. Philadelphia
⓫ At the Movies
⓭ Wild America: Cutthroat—Grizzly Creek (Part III)
㉛ McLaughlin Group

8:00
❷ Airwolf
❹ Gimme a Break
❺ **Movie:** The Petrified Forest (1936). Humphrey Bogart, Bette Davis.
❼ Red Foxx Show (cc)
⓫ **Movie:** The Rainmaker (1957). Katharine Hepburn, Burt Lancaster.
⓭ Pride of Place: What Is American Architecture? (cc)
㉑ Winds of Everest
㉛ Mini Playhouse
🅝 **Movie:** Another Time, Another Place
🅢 The Paper Chase: The Third Year—The Big D

8:30
❹ Facts of Life
❼ Benson (cc)
㉛ Looking East

9:00
❷ **Movie:** The Postman Always Rings Twice (1981). Jack Nicholson, Jessica Lange.
❹ Golden Girls
❼ Love Boat (cc)
⓭ Mystery!: Charters and Caldicott (Part II) (cc)
㉑ Yes Minister
㉛ Hello Jerusalem
🅗 **Special:** Comic Relief
🅢 **Movie:** Falling in Love (cc)
🅦 **Movie:** Scarface

9:30
❹ All Is Forgiven
㉑ Only When I Laugh

10:00
❹ Remington Steele
❺ News
⓭ Film on Film: The Great Director
㉑ **Movie:** The Perils of Pauline (1947). Betty Hutton, John Lund.
㉛ Cruel Camera
🅝 **Movie:** The White Sheik

10:30
❺ Black News
❾ Wrestling
⓫ News

TELEVISION

11:00
❷ ❹ ❼ News
❺ **Movie:** The Andromeda Strain (1971). Arthur Hill, David Wayne.
⓫ Tales From the Darkside
⓭ **Movie:** The Good Fairy (1935). Margaret Sullavan, Frank Morgan.
🅢 Dave Thomas: The Incredible Time Travels of Henry Osgood

11:30
❹ Saturday Night Live
❼ News
❾ Racing
⓫ The Honeymooners
🅝 The Champion

11:45
❷ **Movie:** With This Ring (1978). Dick Van Patten, Tony Bill.
❼ **Movie:** Dreamer (1979). Tim Matheson, Susan Blakely.

12 MIDNIGHT
❾ **Special:** Mystery of the Sacred Shroud
⓫ Dempsey & Makepeace
🅗 The Hitchhiker
🅝 **Movie:** Hullabaloo Over Georgie and Bonnie's Pictures
🅢 **Movie:** Android
🅦 **Movie:** I Want to Be . . . Bad

12:30
🅗 **Movie:** The Breakfast Club (cc)

1:00
❹ Ghost Story
⓫ Twilight Zone

1:30
❼ **Movie:** Baker's Hawk (1976). Clint Walker, Burl Ives.
⓫ News
🅢 **Movie:** Midnight Express
🅦 **Movie:** Hot Bodies

1:35
❺ **Movie:** All the Rivers Run (1985). Part II. Sigrid Thornton, John Waters. (Part I, Sat., Mar. 22 at 1:15 a.m.)

1:59
❷ **Movie:** Stunts Unlimited (1980). Glenn Corbett, Sam Jones.

2:00
❹ Ben Casey
❾ **Movie:** Black Angel (1946). Dan Duryea, Peter Lorre.
⓫ At the Movies

2:15
🅗 **Movie:** Fraternity Vacation (cc)

2:30
⓫ **Movie:** Arabesque (1966). Gregory Peck.

3:00
❹ **Movie:** High Voltage (1929). Carole Lombard.
🅦 **Movie:** The Killing Fields

3:30
❾ **Movie:** Where There's Life (1947). Bob Hope, William Bendix.

3:31
❷ **Movie:** My Darling Daughters' Anniversary (1973)

3:40
🅢 **Movie:** Moscow on the Hudson (cc)

3:55
🅗 **Movie:** The Blues Brothers

4:30
⓫ One Step Beyond

5:00
❷ **Movie:** Mulligan's Stew (1977). Lawrence Pressman, Alex Karras.
❾ News
⓫ Life of Riley

5:30
❾ Keys to Success
⓫ News

SUN., MAR. 30

6:00
❹ Joy of Gardening
❺ Black News
❾ In Depth
⓫ Insight
🅢 The Enchanted Journey

6:30
❷ Kidsworld
❹ Journey to Adventure
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People
🅗 **Movie:** Hard to Hold

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Robotech
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Meet the Mayors
⓭ Sesame Street (cc)
🅢 Soldier's Home

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
🅗 Peter and the Magic Egg

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood
🅗 Fraggle Rock (cc)
🅢 An Easter Story

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
🅗 The Tale of the Bunny Picnic
🅢 Shelley Duvall's Tall Tales & Legends: Casey at the Bat (cc)
🅦 **Movie:** King David

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Heathcliff

10:00
❹ Essence
❺ Dukes of Hazzard
❼ America's Top 10
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood
🅗 **Movie:** Romancing the Stone
🅢 **Movie:** Reckless Disregard

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
⓫ Three Stooges
⓭ Owl TV (cc)

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❺ **Movie:** The Miracle of Our Lady of Fatima (1952). Gilbert Roland.
❾ David Toma
⓫ FTV
⓭ Great Performances: Bernstein Conducts Haydn's "Mass in Time of War"
🅦 **Movie:** Beat Street

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley (cc)
❾ World Tomorrow
⓫ **Movie:** Abbott and Costello Meet the Keystone Kops (1947). Bud Abbott, Lou Costello.
㉑ Tony Brown's Journal

12 NOON
❷ **Special:** Easter Parade
❹ **Special:** Easter Sunday Services
❾ Dr. Schuller
⓭ Currents: A Nation at Risk
㉑ Wall Street Week
🅗 **Movie:** Norma Rae
🅢 The Honeymooners . . . The Lost Episodes (cc)

12:30
❼ **Special:** Holy Week With Pope John Paul II
⓭ Inside Albany
㉑ Matinee at the Bijou: 1930s Shorts, Cartoons, and Featurettes

12:45
❺ **Movie:** Easter Parade (1948). Judy Garland, Fred Astaire.

1:00
❷ **College Basketball:** NCAA Women's Championship
❹ **Tennis:** Volvo Classic
❾ **Baseball:** Mets vs. Cincinnati
⓫ **Movie:** Demetrius and the Gladiators (1954). Victor Mature.
⓭ Firing Line: On Continuing to Learn
🅢 **Movie:** Lovely to Look At
🅦 **Movie:** Rappin'

1:30
❼ Like It Is

2:00
❼ Ebony/Jet Showcase
⓭ Great Performances: Lohengrin (concludes at 6 p.m.)
㉑ Japan: The Changing Tradition
㉛ World TV Presents
🅗 **Movie:** The In-Laws

2:30
❼ **Skiing:** John Denver Celebrity Classic
㉑ Wilderness

3:00
❷ **Golf:** Tournament Players Championship
❺ **Movie:** Jennifer: A Woman's Story (1979). Elizabeth Montgomery, Bradford Dillman.
⓫ **Movie:** Cannery Row (1982). Nick Nolte, Debra Winger.
㉑ Lone Star: A Television History of Texas
㉛ Kup's Show (repeat)
🅢 The John Lennon Concert Film
🅦 **Movie:** Body Rock

3:30
❹ Al McGuire Special
❼ **Boxing:** TBA
❾ **Movie:** Night Slaves (1970). Lee Grant. Leslie Nielsen. An entire town turns into zombies at night.

4:00
㉑ Inside Albany
㉛ Masterpiece Theatre: By the Sword Divided (Part I)
🅗 The Benenstain Bears' Easter Surprise (cc)
🅢 Soldier's Home

4:30
❹ Sportsworld
❼ Wide World of Sports
㉑ Adam Smith's Money World
🅗 Fraggle Rock (cc)

5:00
❺ Kojak
❾ Black Sheep Squadron
⓫ Fame
㉑ Moneymakers V
㉛ Mystery!: Charters and Caldicott (Part I)
🅗 **Movie:** A Passage to India (cc)
🅢 The Adventures of Buckaroo Banzai
🅦 **Movie:** Something Wicked This Way Comes

5:30
㉑ McLaughlin Group

6:00
❷ ❹ ❼ News
❺ **Movie:** The Lady Vanishes (1979). Elliott Gould, Cybill Shepherd.
❾ Police Story
⓫ **Movie:** Heaven Knows, Mr. Allison. (1957). Robert Mitchum.
⓭ Heritage: Civilization and the Jews—Into the Future (cc)
㉑ Wild America (cc)

6:30
❷ ❹ ❼ News
㉑ Brainstormers

7:00
❷ 60 Minutes
❹ **Special:** Smurfily Ever After
❼ **Movie:** The Ten Commandments (1956). Charlton Heston, Yul Brynner.
❾ Switch
⓭ The Shakespeare Hour: Measure for Measure (Part II)
㉑ Austin City Limits
🅢 Shelley Duvall's Tall Tales & Legends: Casey at the Bat (cc)
🅦 **Movie:** Desperately Seeking Susan

7:30
❹ **Special:** Kissyfur: The Birds and the Bears

8:00
❷ Murder She Wrote
❹ Amazing Stories
❺ Star Search
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Nature: The Lost World of the Medusae (cc)
㉑ **Movie:** Rose of Washington Square (1939). Tyrone Power, Alice Faye.
㉛ From Oregon With Love
🅗 **Movie:** Romancing the Stone
🅝 **Movie:** Breathless (1959)
🅢 **Movie:** The Rose

8:30
❹ **Movie:** Bronco Billy (1980). Clint Eastwood, Sondra Locke.
❾ Face-off

9:00
❷ **Movie:** Mrs. Delafield Wants to Marry (1985). Katharine Hepburn, Harold Gould.
❺ **Special:** Hollywood: The Gift of Laughter
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: By the Sword Divided (cc)
㉛ National Geographic Special
🅦 **Movie:** A Boy and His Dog

9:30
❾ In Depth
🅝 The Tramp

10:00
❺ ⓫ News
❾ In the Black: Keys to Success
⓭ SCTV
㉑ Mystery!: Charters and Caldicott (Part II)
㉛ Window on World Television
🅗 **Movie:** The In-Laws
🅝 Werner Herzog Eats His Shoe

10:15
🅢 The John Lennon Concert Film

10:20
🅝 Ballad of the Little Soldier

10:30
❺ Sports Extra
❾ Meet the Mayors
⓫ Christian Science Monitor Reports
⓭ Monty Python
🅦 **Movie:** Razorback

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ New Television
㉑ Ask Congress

11:15
❷ News
🅝 A Night at the Show

11:30
❺ Blue Knight
❼ News
❾ Millionaire Maker
⓫ The Honeymooners
⓭ Signed Originals: Civil Ceremonies
🅝 Behind the Screen
🅢 The Honeymooners . . . The Lost Episodes (cc)

11:45
❷ ❼ Sports

11:50
🅗 **Movie:** The Soldier

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Special:** Deja View
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie:** And the Ship Sails On

12:15
🅢 **Movie:** Reckless Disregard
🅦 **Movie:** Beat Street

12:30
❹ Dreesan Street
❺ Women of the World

1:00
❷ Barnaby Jones
❹ **Movie:** A Star Is Born (1937). Janet Gaynor, Frederic March.
❼ **Movie:** Beach Party (1969). Bob Cummings, Frankie Avalon.
❾ **Movie:** Mr. Belvedere Rings the Bell (1951). Clifton Webb, Zero Mostel.
⓫ Tales From the Darkside

1:25
🅗 **Movie:** Once Upon a Time in America (long version)

1:30
❺ David Susskind
⓫ News

1:55
🅢 **Movie:** Scarred

2:00
❷ News
⓫ Star Games

3:00
❹ Visiones
❼ **Movie:** Muscle Beach Party (1968). Frankie Avalon, Annette Funicello.
❾ **Movie:** Whispering Smith (1948). Alan Ladd, Brenda Marshall.
⓫ **Movie:** Flower Drum Song (1961). Nancy Kwan, Juanita Hall.

3:25
🅢 **Movie:** The Adventures of Buckaroo Banzai

3:30
❹ First Estate: Religion in Review
❺ World Vision

4:00
❹ News

5:00
❾ News

5:15
🅢 An Easter Story

5:20
🅗 **Movie:** Hard to Hold (cc)

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

5:45
🅢 The Enchanted Journey

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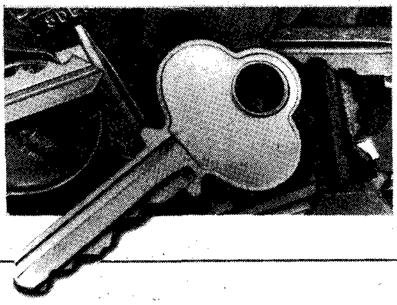

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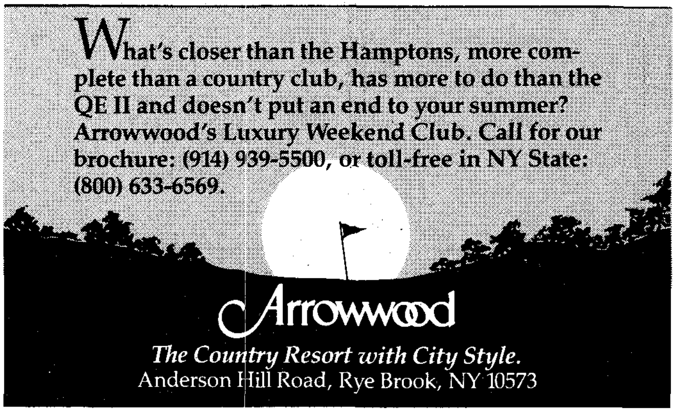

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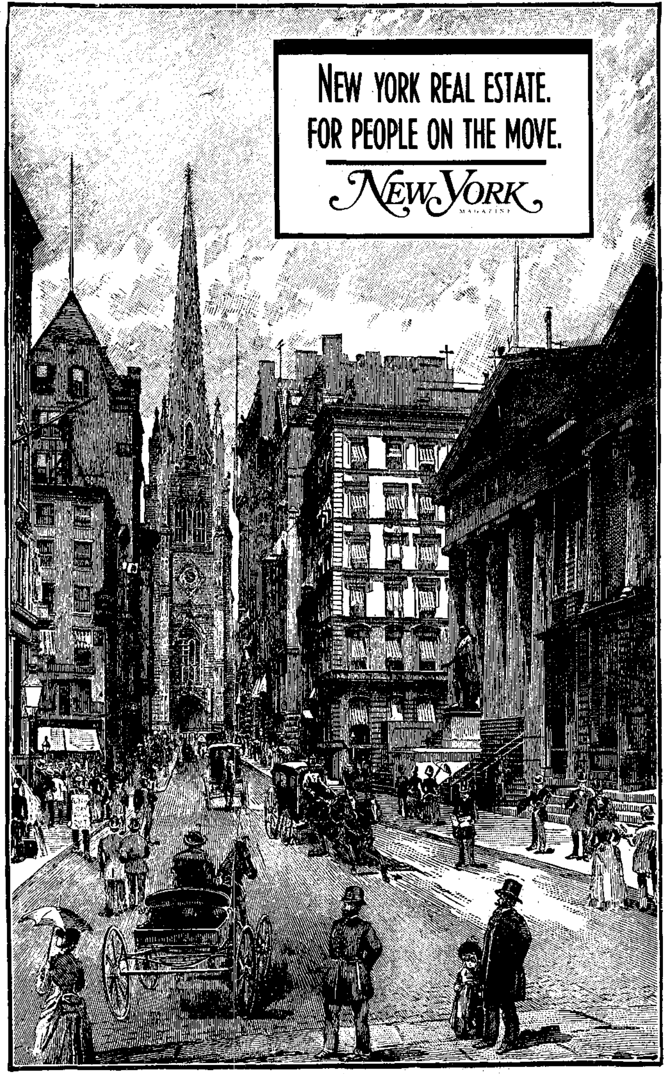
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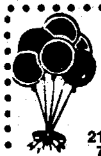

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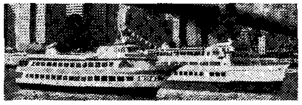

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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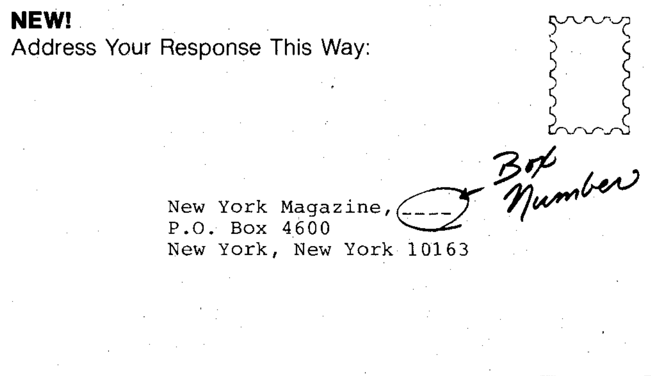


New York Magazine,
P.O. Box 4600
New York, New York 10163

STRICTLY PERSONALS

If I Were A Man—I'd make a serious effort to meet me. I'm a bright, slim, pretty, unpretentious, adorable woman (5'9", 33), looking for a warm, trim, handsome, successful, intelligent man (31-38), to be with happily now, and perhaps ever after. Photo helpful. NYM G805.

You're—35-41, 5'3" to 5'7", have light or dark blond hair, green, blue or hazel eyes, 105-135 lbs. You are bright, well kept, down-to-earth, organized and sharp with a good sense of humor. You're spunky, spontaneous and love music and the outdoors. You're a non-smoker, have a decent net worth thru planning and hard work—not living from day to day, are a sentimental and thoughtful person and very good looking. I'm 41, 5'10", am blond with hazel eyes, 170 lbs, have my Masters and am an entrepreneur type. I am athletic, fun to be with, have old-fashioned values, have a very substantial income and equity position and also am very good looking. Am serious to find a lifetime friend and wife. Note/phone. Picture a must. NYM A831.

Hopelessly Romantic—High-cheekboned klutz seeks male with humor, hammer, grace, 48-55. Hammer optional. NYM T315.

Petite, Pretty Lady—From LI North Shore would like to meet an attractive Jewish male, 50's, with a touch of class. Love of theater and golf a plus. Phone/photo/bio, please. NYM A864.

The Truth - I Promise—So, so tired of bars, phonies, drugs. 6'5", 29, extremely handsome with great legs. Financially and professionally very secure. Are you a Jewish, 24-33, very beautiful (outside and inside) elegant, classy, sensuous woman who loves sports, theater, and the institution of commitment? Career-minded but family-oriented? This is serious for the truly special woman, for today and tomorrow. Full photo/bio/phone. NYM B348.

Charming, Southern Belle—Cornell scientist, 26, 5'3", 110 lbs. Interests range from politics to football to home-cooked candlelit dinners. Seeks handsome white male, JD, MBA, MD, 5'11"-6'2", NJ/NY/CT area. Bio/phone. NYM A525.

Altruist Seeks Likeness—Balancing absorption in one's art with living in the material world. I pursue ideas on mankind's interaction with the earth and trees. I'm 30 years old and at the leading edge of knowledge for practical usage in my field. I'm looking for a cheerful woman of integrity whose energy and contentment is found in the mystery she seeks to unravel. NYM G793.

Rich, Young Lady—Seeks Jewish MD, lawyer/businessman, 37-46. NYM T200.

Financially Secure Businesswoman—New Jersey. No dependents, thinking of retiring and living south in the winter, seeks single, white male also financially secure, who enjoys traveling, dining out, theater, art and the finer things. Non drugs, light or moderate drinker, sense of humor and integrity a must. Preferably 45-55, a grown family welcomed. Send bio/picture/phone. NYM T234.

For All The Times—You wished you had approached that lovely lady, don't just stare now. Apart from tickling your fancy by being very pretty and feminine, this 38- year-old is a knockout in the categories that truly matter. You won't be intimidated by my success as you're already accomplished and prosperous. Tall and handsome, be a charming rogue who would love to be vulnerable. NYM A741

Money-Oriented Entrepreneur—Single, white male, 5'10" tall, 185 lbs, 40 years old, Manhattanite, likes exotic autos and P. J. Clarke's. Seeks single, white, Christian female who is educated, slim, pretty, 24-35 years old and non-smoker. Please send note/photo/phone. NYM B252.

Head-Turning Oriental Attraction—Elegant, classy professional woman, 27. Seeks athletic, tall, handsome, successful professional man, 27-34. Bio/photo. NYM T286.

Multimillionaire Stockmarket Wizard—Mature (early 40's), exciting, handsome, fit and understanding. Wishes to "invest" in 20's-early 30's beauty. I am sophisticated, interesting and selective and would be a great find for a young stunner interested in a non-exclusive but caring relationship. Photo, please. POB 5264 Grand Central Station, NYC 10163.

If You Value Commitment—Good-looking, humorous, athletic, caring communications executive, 35, seeks attractive, Jewish, female kindred spirit, 25-35, to share dreams and realizations. Note/photo/phone, please. NYM T364.

Tired Of The Work World—Ready to cook and travel with man who can afford and appreciate an independent, fun-loving lady exec in mid-40's. NYM B368.

Atlanta And Affluent—Highly successful, very educated professional and executive male entrepreneur, 48, trim, 6', divorced, no children, non-smoker. Down-to-earth, great sense of humor. Seeks bright, sensitive, pretty and successful female, 25-35. Absolutely must be slender, leggy a plus. I'm ideal if you visit or live in Atlanta. I also visit Big Apple regularly. Note/photo/phone. NYM T289.

Great Set Of Eyes—My hazel eyes turn color but do not roll. Pretty, professional woman, 34, loves walks along the ocean, travel, Manhattan and sheep dogs. Seeks emotionally secure, dynamic, sincere man as friend/lover/partner. Appreciate what life has to offer, especially me. NYM T321.

All This And Brains Too—Sensuous, affectionate, playful, extremely attractive, 28, Jewish female, 5'6", slim, warmhearted who enjoys finer things in life, looking for a sensitive and successful Jewish guy, 5'10" plus, 28-36, well-built, with good looks and taste. Searching for that special someone to share quiet evenings as well as wild weekends. Note/phone/photo a must. NYM B294.

Imagine William Holden—Just before the wrinkles set in, John Forsythe when only his temples were gray. This 6'2", 185 lbs, professional enjoys firelit restaurants with harbor views, long walks on wintry beaches. He hates discos but likes show tunes; doesn't smoke but doesn't mind if you do. If you're a pretty, articulate woman, 30's, with a good figure and a joyful heart send photo/phone. NYM A825.

May I Interest You—In charming a slender, petite, dark-haired beauty, 38? A successful NY professional, but alas a smoker still. You're probably tall and slim, supportive and sensitive, emotionally and financially secure and looking for a best friend. Note/phone. NYM T307.

Attractive, Blond Executive—Charming, bilingual, warm, well-traveled, varied interests, 5'4", slim, late 40's. Seeks honest, considerate, professional/executive, traditional values. Marriage-minded, 50's, non-smoker. Note/photo. NYM A827.

Witty, Charming—28, professional, Jewish, seeks lady for sharing and caring. NYM B301.

Average Man—Italian heritage, 33, seeks average lady, 25-41, for above average relationship. Phone, please. NYM T308.

Communication, Flexibility, Caring—Sharing, 47, Jewish man looking for attractive lady, 40-45, with grown children for theater, skiing, tennis, boating, travel. Bright college grad. I want everything and am willing to give the same. Successful businessman. Send photo/phone. NYM V809.

Green-Eyed Lady, 32, 5'2"—Seeks handsome, Jewish gentleman, 32-37, Dr/Dentist only. Must be romantic, fun-loving, and witty just like me. Bio/photo a must. NYM B329.

Leos Are Romantic—Imaginative, warm. Loves music, theater, fashion, rain, quiet evenings. Seeks loving relationship, 40 plus, healthy, petite, beautiful within. NYM B374.

Very Pretty Blue-Eyed— East Sider, 27, likes travel, sports, fun, seeks handsome, energetic, successful male for spring romance plus. Photo/phone. NYM B359.

Considered Cute—Sexy, 30, 6', 165 lbs, Manhattan attorney, quiet, old-fashioned, in-shape, successful. Seeks pretty, sexy, slim, very special woman, 19-28. Photo, please. NYM A828.

Are You The One?—If you're that rare combination: attractive, warm, intelligent, together woman mid 20's - I might be just what you're looking for. I'm 28, Jewish, handsome, athletic, sharp, sensitive and successful. Photo a must. Extra credit for Yankee/Jet fans. NYM T309.

Lightning Strikes When We Meet—I: centerfold looks. You: handsome, 33-43ish. We: bright, literate, sensitive, imaginative, successful, generous, witty. We like: theater, old movies, romance, 60's music. Sparks fly. The fire lasts forever. Photo/phone/note. NYM A829.

Adventurous, Warm, Multifaceted—Pretty Jewish JD, 30, seeks Jewish man to share art, music, outdoors, and quiet times. Photo. POB 65 NYC, NY 10159.

Successful Business Owner—Early 40's seeks woman in late 20's or 30's for relationship, marriage, family. NYM T310.

What A Catch!—Wall Street lawyer, 37, Jewish, never married, loves skiing, jazz and the Sunday crossword. Looking for a petite woman with the right combination of personality and intellect. Sense 'o' humor a must! NYM V810.

Handsome, Financially Secure—Educated, happy, romantic, talented, athletic, Jewish male, youthful, 43, 5'7", seeks warm, attractive, non-smoking female in 30's for meaningful relationship. Let's exchange photo/phone. NYM B305.

Journalist Wanted—Super attractive super successful super-ior lady writer seeks male (over 35) to share ledes and/or love. - 30 - NYM T311.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Slim, Sensual, Sophisticated—Very attractive German blond, 29, with Taittinger tastes, ready to share life-long adventures with impulsive, romantic man. Note/photo. NYM A847.

Let's Stop Right Here—Lovely Jewish lady, 38, seeks caring man, 35-45, to settle down. Must be attractive, happy, financially secure. Phone/photo. NYM B308.

Show Biz Attorney—In Manhattan seeks romantic, spontaneous (maybe even a little adventurous) woman with career who loves Manhattan, beaches, dining out, picnicking. Next step after success, tennis, skiing and beach home is to fall in love and live happily ever after. Your best friend and lover waiting is 37, 5'7", 150, athletic, trim, energetic, dark hair, sensitive and with a sense of humor. Photo/phone/letter. NYM B309.

Attractive Fairfield Ct. Lady—Wishes to meet a 40-50, happy, successful, attractive man. Must have a great sense of humor. NYM A832.

Jewish-MD Student—24, 5'7", muscular, seeks warm, intelligent, Jewish female for love relationship. Must want to care and be cared for. Phone/photo. NYM B310.

Green-Eyed Leo—30, looking for laughter, fun and frolic. Successful businesswoman, mother, no drugs. Photo/phone/short note. NYM A833.

Warm, Witty, Handsome—Articulate, trim, Jewish, 59, seeks bright, shapely beauty, 38-52. Photo. NYM B311.

Adventurous, Amorous And—Accomplished lady. I love travel, art deco, Mets, photography, racquetball, music and ice cream. I'm 31, 5'5", honest and a great friend. Try me. NYM A834.

Mint Condition—Small, compact, built for speed and comfort, attractive, female, 29, professional, available for Met games. Seeking Manhattan man, 32-40, to enjoy movies, arts. Photo/note. NYM B313.

Sophisticated And Successful—Manhattanite, 42, with Christian values, love of the arts, sports, seeks accomplished, single man for special friendship. Phone/photo/note. NYM A836.

Dear Fairy Godmother—Please let it be true that out there exists a real live male; a decent human being who is tall, 40-ish, Jewish, as successful as I, who wants to share a committed relationship with a loving, laughing, caring, sharing, upbeat, off-beat, sensual woman who has hocked her tiara to pay for this ad but whose fantasies are still intact. NYM A837.

Blue Eyes, Blond Hair, Good-Looking—Tall, single accomplished man, seeks the joys of life with professional woman, late 20's-early 30's, eclectic interests, fun-loving Christian, Midwestern values, lives in Manhattan, summers in Bay Head, NJ, well-educated, no drugs, a classy cowboy, prefers woman with shapely figure who likes seafood dinners, art, swimming, sailing, bicycling and water sports. A note/phone with photo insures reply. Happy Easter. NYM B316.

Tall But Down To Earth?—Woman editor, 34, seeks professional caring man, 30's to mid 40's, for walks, talks and more. Sense of humor a plus. NYM T319.

Very Handsome, Successful—Romantic, easygoing, Jewish male, 6'2", late 30's, European educated. Seeks intelligent, attractive, down-to-earth, lovable woman, 23-35, to share life and love. Phone/photo/note. NYM A838.

Bring Your Bikini—44-year-old white male, independent, non-smoker, 5'11", bearded, nice-looking, lives in south Florida, addicted to Harley Davidsons, honesty and good times. Seeks attractive woman similarly addicted. NYM A839.

Excite me—Warm, handsome guy wants confident, caring career woman to play with. You look great in jeans and heels. I'm 26, in shape and exclusive. Really. NYM A840.

Stop! In The Name Of Love—I'm a young and attractive woman, (31), seeking a handsome, single, white, Jewish male, 30-36, with a good sense of humor. Am I supreme? Come see about me! Note/phone/photo. NYM A841.

Elegant Attorney— Cultured, pretty, 34, seeks successful, generous man for serious relationship, 35-45. NYM T312.

Handsome Jewish Male—31, seeks warm, shapely, and pretty Jewish female, 25-32. Photo/phone/bio. NYM T317.

Where Are The Mountains?—I am a former US ski racer, 24, 5'10", 145, sandy haired, dark eyes. I'm also broke. But, I came to NYC to make it big. I plan to retire to Chamonix, France by age 30 with a red Porsche 911 Carrera and an American apres-ski hamburger joint. If you are a natural beauty (I hate makeup), 22-30, slim, don't smoke, and are willing to learn how to ski if you don't already know how to, write to me. The perfect opportunity for an Alpine adventurer. Photo a must. NYM T318.

Champagne And Flowers—Corporate reports and the Wall Street Journal. Pinstripes and rock and roll. Tennis, sailing, karate too. Wall street exec, 30, seeks warm, vivacious woman to share it all. Photo/note. NYM T320.

Herpes, Alas—Sane, mirthful, successful, tall, lithe, handsome, LI man, 43, seeks svelte female cohort to synergise. Photo/xerox, please. NYM A842.

Desirable Professional Man—35, 5'8", slim and fit, desires the desire of a desirable woman, 25-40, feminine without trying, intelligent and sane. Phone/bio. NYM A844.

Warm, Lovely, Expressive—Blue-eyed blonde lawyer, 34, 5'7", Jewish, would love to share the bloom of Spring with - you? - If you are a man who knows that friendship is the beginning. NYM A845.

Albert Schweitzer Stated—The deeper we look into nature, the more we recognize that it is full of life. Widow, full of life, 46, seeks Jewish white male, 43-53, tall, 170-190 lbs., educated, creative and caring whose interests include antiques, outdoors, nature photography, dancing. Note/photo/phone. NYM T322.

This Lovely Woman—31, Jewish, great to look at, thin, classy, active and a "doer". Seeks a physically and emotionally strong, successful (very), family-minded man to love, respect, please and build a communication system based on trust. Non-smoker. Bio/photo. NYM T324.

Genuinely Lucky Optimist—Knows you are a woman of sensitivity and intellect mixed with humor and playfulness. Ideally you are tall, beautiful, full-bodied and physically powerful. You deserve to share time with a self-made man who is good-looking, successful, educated and has the time and ability to enjoy life. Please be, 28-34, and if you photograph well, include one. NYM A848.

Thinking Man's Anouk Aimee—35, sophisticated yet sympatica, seeks a tall Jewish dynamo, humorous, outdoorsy and straightforward. Note/photo would be nice. NYM A849.

Excellent Woman—Seeks male counterpart. I'm intelligent, pretty, tall and slim; known for loyalty, kindness, honesty and gentle humor. You're an attractive, successful Christian man, 40-50, with brains, integrity and wit, who likes theater, movies, museums, spicy food, travel and monogamy. Note/photo. NYM A850.

Single, White Female—Pretty, slender, blond, successful NYC lawyer, 39, 5'5", vivacious, warm, arts-oriented, looking for permanent relationship and family. Photo/note. NYM A851.

Desert Island Discs—Remember? Seeking non-smoking man to join me second time around. I'm taking: 1) All classical music and opera, 2) Bosendorfer Grand, 3) Composition paper and pencils, 4) Lifetime supply of chocolate, shellfish and artists materials, 5) Paba 15, 6) Irreverent humor, 7) Irrepressible impulses, 8) Great looks, 9) And you, if you are tall, sane, passionate, self-sufficient and don't chew with your mouth open. Russian roots, pianistic skills, and being over 38, help. NYM B320.

Fun-Loving—Witty female, 25, seeking intelligent, sensitive male with a sense of humor, interested in friendship/more. Note/photo/phone. NYM A852.

Lady In Jodhpurs—Sought by tall, good-looking, athletic, professional male who would like to meet compatible, attractive woman who likes to dress in jodhpurs or riding breeches. NYM A853.

Irish Wool/Burberrys—Tall, slim, Irish beauty, young, bright and spontaneous. Seeks professional Christian male, 25-35. Photo/bio. NYM B321.

Fire—If you're male, Jewish, 35-45, attractive and successful, you spark my interest. If you're warm, romantic, a little dashing, with a good sense of humor, you ignite a flame. If you're athletic, like to try new things and have a good heart, you're getting warmer. If you're comfortable with yourself and above all, strong enough to be vulnerable and get involved, you're hot! Still with me? I'm feminine, soft and quite pretty. I'm extremely bright with an engaging wit and a contagious smile. I play tennis, ski, dance and I'm as comfortable playing Scrabble at home as I am in orchestra, bleacher or airline seats. I'm a good listener, good company and a good sport, and with the right man I'm - fire! Interested kindling wood, please include, note/photo/phone. NYM A854.

Spring Is Here—Start off right with a 36, 5'9", 140, cute Jewish male who loves skiing, tennis, racquetball and good conversation. You are 26-35, intelligent, attractive, sexy, female. NYM B324.

Attractive, Bright Woman—31, wishes to meet a successful exec, professional man, 35-42, who enjoys a successful exec woman. I am affectionate, witty and caring. I want to share a home, marriage and future family with an emotionally secure, caring man. Please be white, fit, well-groomed, over 5'8", non-smoker and enjoys dancing, music, bike rides and the beach. Note/phone please. NYM B322.

Executive Widow, Beautiful—Creative, alive, educated, supportive, successful. Seeks male partner for fun, friendship and maybe more. Photo/home phone. POB 61 H, Scarsdale, NY 10583.

Jewish Storyteller—Not Princess. 35, likes theater (but never comes late), movies, music (Gershwin to Guthrie), Szechuan, conversation, not talk. Bio/phone/photo. Non-smokers. NYM T313.

Secure, Sincere, Successful—Very handsome, 30-year-old male doctor, athletic, optimistic, attentive, enjoys bicycling, skiing, candlelit dinners and beaches. Seeks very pretty, slender, vivacious athletic female with positive outlook. Phone/photo/ bio. NYM T314.

Aspiring Goddess—Stunning, refined, 30's, seeks counterpart for conscious love, evolution. POB 21, Stockbridge, MA 01262.

Undeniably Pretty—Spirited, educated and refined. Catholic, 24, warm and caring, used to fine things. Seeks suitable suitor for keeps! Non-smoker to 33 with striking looks and chivalrous traits. RSVP. Photo, please. NYM T316.

Wanted: Adorable, Bright—Sexy, huggable man, 40-50, by woman with similar attributes. NYM A855.

Attractive, Educated, Healthy—Personable woman seeks Christian man (27-37) with same attributes. First ad. Send note/number. NYM A856.

Northern Westchester Female—Very pretty, chic, bright, corporate professional (M.S.), 30's, enjoying the finer things in life, seeks a well-educated, worldly, personable Jewish intellectual type, under 45, for laughter, love and commitment. Photo/note. NYM T326.

Woman Desires Man—For serious relationship. Has a lot to offer right person. I'm sensitive, responsive, astute. Interested in business, creative arts and sensual pleasures. I'm petite and blond with youthful and healthy good looks. You are a 48-65-year-old non-smoker in good physical and mental shape. Would appreciate note/recent photo. NYM A857.

Classy Blond Psychologist—33, with looks and brains loves books, art, animals and rock. At home in jeans playing with pets or in NY in designer dress looking for sensitive, loving, intelligent man to love and be loved by. Photo must, will return with mine. NYM A858.

Female, Jewish, 39, Fox—Yearns to meet you for bagels and lox. NYM A859.

Special Man Wanted—50 plus, tall, bright. Affluence important. Personality, warmth, up attitude also important, non-smoker, Jewish preferred. Laugh with a sensuous, spontaneous, spirited, shapely, sophisticated, class lady - high on life. Bio/phone. Meet me, you'll gasp, "why would a woman like you...?" NYM B326

STRICTLY PERSONALS

Fun-Loving, Conservadox—Jewish female attorney - 29, 5'6", slim, blue-eyed blond seeks to connect with literate, observant mensch who is able to love, laugh and share his life with me. Note/phone/photo appreciated. NYM T334.

Quest For Mind And Zest—Widower, writer, witty, wise, warm, well-bred, worldly, wealthy and (modestly) winsome, seeks female, preferably Oriental (not essential) who can share my interests in Eastern philosophy and, dichotomously, in my zestful Sybaritic lifestyle. One with Cypherean elegance, grace, charm, and intellect for an attractively distinguished romantic. Bio/phone/photo, helpful, NYM A860.

Go For It!—You know the kind of woman you're looking for: slim, sexy, intelligent, successful but until now, you didn't know where to find her. I'm a pretty, blond Wall Street lady. If you are a successful Jewish man, 38-50, who is well-dressed, kind and considerate and open to sharing a serious relationship with a super special lady, send phone/letter/photo (if available). NYM A861.

Sincere, Good-Looking—Jewish businessman, 6'4", athletic, 43. Desires meaningful relationship with female, 5'7, nonsmoker, athletic, business-oriented and adventurous. Photo/phone. NYM T327.

Bewitching Blue-Eyed Charmer—A substantive, bright, humorous, professional woman, Jewish, 38, 5'6", seeks stable and loving man who is interested in people, involved in his work, and looking for a long-term relationship. NYM B323.

Attractive, Statuesque, Smiling—Widow, professional, seeks man, 50 plus, with sensibilities in tact. Wit, brains, tender heart a plus. NYM A887.

Seeking Beautiful Young Lady—To love and enjoy 25-30, 5'2"-5'5", please be loving, caring, and kind, please have great trim body and healthy mind. Non-smoker. Please be well-dressed, classy, fun, funky, interesting, successful in your own way, like yourself and the finer things in life. I'm a successful business owner, semi-retired with time to enjoy life in my NY westside coop and my South Hampton summer home. I also travel frequently and love the good life. I'm uniquely handsome and love Charivari. I'm 45 years young, 5'7", 145, and fit. Letter/phone/full swimsuit photo. NYM B325.

Attractive, Cultured, Romantic—Mature gentleman with three elegant homes seeks elegant, shapely beauty who loves travel, music, sports and dancing. Photo exchange essential. NYM A863.

Celebrity, 36, White Male—Author (8 books), inventor, designer, poet, entrepreneur, PhD, seeks discreet, confident, intelligent woman, 18-25, with model-quality beauty for mutual growth and development with possibility to become a dynamic contributor to my creative projects. Photo/bio/phone receives reply. Extra credit if fun and full of ideas. NYM A865.

Gentle, Intelligent, Vegetarian—Jewish female, 33, chubby, non-smoker, interested in cultural pursuits and quiet times, seeks compatible Jewish male. NYM A871.

Muscles, Brains, Energy—Intensity enhance a woman's beauty for me. I'm a tall, slim man, very young 40's, handsome and successful. Please send a photograph with your response if possible. NYM A866.

French, Jewish, Female—30, successful businesswoman, seeks serious man, 30's. Music, travel, culture, continental flair. Send note/photo/phone. NYM B327.

Honest, Sincere Jersey Male—33, likes working out at the gym, blue jeans and having fun times seeks female any age who likes to stay in good shape by working out, who is sincere and not complicated. Photo/note, please. NYM A867.

Happy, Youthful Male—58, 5'8", 150 lbs, seeks female counterpart to share interests, and romance of foreign travel. Photo, please. NYM A868.

Can We Talk?—Are you a gentle man, bright, successful, sincere? Are you in your 50's-60's, most important a sense of humor? If you appreciate a woman who has all your qualities and happens to be blonde, trim, pretty, Jewish and 50 then let's talk! Photo/phone. NYM B328.

Fire Island Nights—Sexy, blue-eyed, fun, 27, seeks romantic, successful, down-to-earth Jewish guy. NYM A869.

Princeton Mad Scientist—45, seeks woman, 30-35, with brains and sense of humor. NYM A872.

Good-Natured Attorney—Male, 34, somewhat conservative but not afraid of a little adventure, would like to meet an affectionate, pretty lady with an eye to the future. Please send note/photo/phone. NYM B330.

Professional Woman—Seeks man, 60's, for sharing and closeness. I am an attractive widow/lawyer. I live in the 60's, NYC, good health, both physically and emotionally, financially secure. I am a warm person, good sense of humor and adventure. I have many friends and interests but I want more. I have a zest for life and seeking kindred soul. Let's find out if we have that additional ingredient - chemistry. Bio/photo/phone. NYM B331.

One-Woman Man—Young, attractive Westchesterite; last of the good guys. Seeks bright, attractive woman, 23-31, to share long talks, walks in the park (never fear, no NYC parks!), sunsets, music, laughter, friendship and romance. No princesses please. Letter and phone, photo optional. NYM T328.

Single White Professional—Seeks single white professional male, 35-45, to share fun in favorite places in NY. Photo/phone/note. NYM T329.

Pretty, Witty, Blue-Eyed Professional—36, 5'4", slim, with social conscience and eclectic interests. Seeks intelligent, compassionate, good-natured, Jewish man, preferably athletic, 33-42, with a sense of humor. Note/phone/photo. NYM T330.

Bright, Witty, Attractive—Stable, VP, 36, 5'8", trim, single male seeks vibrant professional gal to share laughter, fun and togetherness. NYM A878.

Delightful, Blue-Eyed, Blond—Socialite would like male, age 38-50, to trade parties, theater, and the arts. Send photo/phone/note. NYM B340.

Elegant Lady—29, 5'5", seeking an independent, sincere, professional, handsome Jewish male, 27-35, with a sense of humor who enjoys everything from year round walks on the beach to the finer things of life. Bio/phone/photo. NYM B333.

Smashing, Blond, Ex-Model—Seeks equally appealing, bright, funny, stable but whimsical, solvent, sophisticated gentleman, 37-48. Photo/note. NYM A873.

Handsome, Successful, Attorney—27, 6'2", Jewish man with many interests. Seeks warm, caring, intelligent, pretty Jewish woman, 18-26, to share a lasting relationship. NYM B334.

Charming, Voluptuous—34, Jewish European PhD, bon vivant, endless energy, many friends but missing you, that special attractive Jewish man, 30-40, who always wants to be there. NYM A874.

Wherever You Are—Jewish female, MD, 29, 5'3", dark, attractive, articulate needs handsome professional Jewish male, 30-40, for new adventure, mutual provocation, warmth, laughter and children. NYM B335.

Attractive Irish Redhead—30, seeks handsome, brave, honest gentleman, 30-35, who enjoys sports, music and laughter. Note/photo. NYM A875.

Bright, Down-To-Earth—Single white male, MBA, 5'7", looking for sincere down-to-earth female for serious relationship. Note/phone/photo. NYM B336.

Bright, Caring—Petite Asian female seeks single, sincere, intelligent male, 28-36. Note/photo. NYM A876.

Life's A Banquet—Why are we starving? Exceptionally attractive, bright, witty, blond Jewish woman with great figure looking for a financially secure, tall, intelligent man in his 50's to share my life with. Phone and letter. NYM T333.

Good-Looking Trim Male—33, 5'7", dark brown hair and eyes. Seeks classy, sensuous, attractive female to climb ladder of success together. Photo/phone. POB 69, Ridgewood, NJ 07451.

For Keeps—26, warm, attractive, 5'4", slim female seeks Jewish male, 26-33, intelligent, sincere, with sense of humor. Note and phone. NYM T335.

Champagne, Caviar And Pigskin—Sophisticated, attractive, slim, multifaceted, 5'7", Jewish, NJ woman, 43, seeks generous, successful, intelligent, witty, handsome, romantic man to spoil and be spoiled by. Note/photo. NYM B338.

Transplanted To Chicago—Attractive, slim female marketing exec, 30's, 5'5", Jewish, warmhearted and fun. Seeking bright, single, good-hearted guy, job-secure, 33-45, for friendship and more. NYM A877.

Beautiful Sensual MD—Jewish, artistic, athletic seeks a similarly situated male, 40-55, for life with traditional values and good times. Photo and bio. NYM T336.

Someone To Share My Dreams With—Someone who likes who she is and knows what she wants, who enjoys tennis, travel, and the best things life has to offer. I'm 34, Ivy League grad, successful advertising exec with a passion for baseball and making dreams come true. NYM T338.

Attractive, Affectionate, Awake?—Tall, shapely consultant/author, 39, seeking sexy, sensitive, successful man for intimacy, stability, adventure, serenity with extraordinary woman. Note/photo, please. POB 2313 Grand Central Sta. NY 10163

Life On The Fast Track—I'm a NYC exec and resident, late 40's. I work and play hard, I love luxurious dinners, dancing, travel to warm-water beaches. I need a bright beauty, well-built, sophisticated, classy lady, 35 or under. Fun and frolic guaranteed. Serious relationship. Photo/note/bio. NYM B341.

Americanized Japanese Male—29, 5'8", 160 lbs, well-educated, successful, entrepreneur, divergent interests - Seeks round-eyed American beauty for creative lifestyle. Photo/phone appreciated. NYM T339.

Attractive, Bright Professional—Male, 40's. Extremely varied, exciting lifestyle. Seeks sensitive, pretty, ambitious lady. NYM A879.

Investment Banker, 33—Kind, believes in God and family wishes to meet tall Christian woman. Photo. NYM B342.

Just Because I,—An attractive, chic, 5'3", hazel-eyed, articulate, creative, dynamic, cultured lady dawdled over writing this ad, doesn't mean that you - a secure, mature, refined, ambitious gent (30-44) interested in a serious relationship/marriage - should waste any time responding with note/photo/phone. NYM A880.

Looking For Hart To Hart—Relationship? This white male, 6', 37, 170, very handsome and successful, seeks sexy exotic lady, with a sense of humor who enjoys romantic old movies and today's hot new music. If you think life should be beautiful and can fit into a Ferarri, please send note/photo. NYM B344.

European-Born—Creative professional, 38, with looks and depth, sensitive and culturally curious in search for serious play, urban adventure, or just friendship with a beautiful, spirited, and inspired woman. NYM B339.

Head-Turning Looks—Woman, 34, gentle, funny, smart, financially successful, on the level, seeks tall, masculine, good-looking man with brains, humor and heart. Photo. NYM A882.

Charismatic Jewish Widow—Seeks personable Mr. Right over 58. NYM A883.

Very Successful Professional Man—Intelligent, articulate, erudite, 56, Jewish, sensitive, low-key, personable, attractive, 6' plus, 185, terrific sense of humor. Interested in travel, talks, touching, tenderness, good restaurants, my kids, my work and togetherness. I would like a lady: very, very attractive, slim, bright, charming, easy to be with, sophisticated, tender, gentle, soft, caring, a touch of class, Manhattanite; possibly successful but with a sense of her own individuality, 40-48. Bio/photo essential. NYM B346.

Shapely, Athletic Beauty—40, 5'2", into tennis, arts, seeks NYC man. NYM A884

Beautiful JD—32, seeks highly intelligent, high-powered, Jewish male, with good heart. Photo/note. NYM A889.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Missed Haley's Comet?—Don't worry. It's coming back. Let's wait together. Venture romanticist, early 30's seeks man to drink Moet from my slipper, flipper or Reebok. A visual picnic, are you? Photo/sculpture acceptable. NYM B350.

Extremely Pretty—Some think beautiful, successful, vibrant and witty female with discriminating tastes, enjoys "good everything" - seeks young, 50-60, male counterpart. NYM A881.

Athletic Entrepreneur—33, handsome, enjoys music, sports, cuisine, seeks pretty, physically fit, educated down-to-earth, 25-30, single white female for caring, sharing friendship and fun. Note/phone/photo. NYM B345.

Woman Extraordinaire—Seeking an exclusive relationship with financially-secure professional male, 55-62. Able to balance individual careers and freedoms with mutual pleasures. NYM A885.

Seeking Special Woman—Recent move to NYC prompts this ad. Single white male, 35, successful financial exec, well-educated and traveled, non-smoker, enjoys movies, dining out, theater, ballet, sailing and quiet romantic evenings. I'm ready for a meaningful relationship and not afraid of a woman who has it all. Seeks educated, intelligent, articulate, glamorous, attractive, sensual woman with similar interests who shops not only at Bloomies and Saks, but also at L.L. Bean and Frederick's. Please send photo/bio/phone. NYM B347.

Attractive, Creative, Non-Smoker—Female seeks down-to-earth professional male (30-45) who is as comfortable with romantic candlelit dinners as he is with an afternoon game of Scrabble. Note/phone. Photo, appreciated. NYM A886.

Festive Adventurer—Seeks soul mate. I've seen 5 continents, am socially aware, creative, pretty, blond, 28. Want strong, attractive, funny, worldly man under 40. Photo/bio/phone. NYM A862.

Looking For Chemistry—Masculine Manhattan MD, seeks someone special, sensitive, sincere and sensual. Intelligent, pretty, and petite heats that reaction. I'm 44, 5'10, good-looking, well-built, successful and want a permanent relationship. Note/phone/photo, NYM B349.

A Great-Looking—Fun-loving, down-to-earth, 24-year-old blue-eyed, strawberry blond is looking to meet a warm, sensitive and handsome young professional to share fun afternoons and romantic evenings. Sense of humor a must, dark hair a plus. Note/photo/phone. NYM A888.

Slender, Attractive, 5'7"—28-year-old Italian female with varied interests seeks intelligent, handsome man with sense of humor. Note/photo/phone. NYM T340.

Super-Looking Successful Male—Early 40's, 5'8", who is sensitive, caring, with a great sense of humor, who owns his own company, enjoys life to the fullest, seeks very attractive, natural, Waspy-type female, who enjoys traveling, tennis and sailing. Photo/phone/note. NYM B351.

Wall Street Warrior—Cashed in at 40. Secure although bruised and bloodied. Seek wise, caring, adorable Jewish woman with forever qualities. NYM T341.

Model Type NJ Lady—32, 5'8", romantic, warm, down-to-earth. Seeks a conservative white male, 28-38, for relationship. Phone/photo/bio NYM B352.

Warm And Good-Looking—32, 6'4", successful businessman who appreciates fine art and music. Seeks feminine, attractive, bright woman, 23-30. One who loves to travel on a moment's notice but values a stable relationship. Phone/photo. NYM T343.

Your Kiss Is On My List—30, 5'8", Jewish male, who is warm, sensitive and affectionate. Seeks a best friend for life to share emotional intimacy. Photo/phone. NYM T344.

Prairie Home Companion—Fan seeks special someone for quiet Saturday nights by the radio - we'll do our ballroom dancing on Fridays. You're a very slender, savvy, but sentimental female, 30 or under, and looking for commitment. I am 33, with eclectic interests, very sure, successful but sensitive. Note or a favorite lyric and photo. NYM A890.

Leading Lady—Sleek, sultry, raven-haired beauty, professional, genuine, warm, responsive, seeks exceptional character, etched in wisdom and integrity, trim, Christian, professional, 29-39, over 5'9" to star in our own love story. Photo/phone. NYM A891.

Successful, Outgoing, Professional—Male, handsome, sense of humor seeks attractive female, 25-32, preferably from northern New Jersey to share fun times and possible long-term relationship. NYM T346.

Starting Over—Very successful businessman/investor, widowed after long, happy marriage, with many friends but lonely for the right woman to love and care for and be loved and cared for in return. This Westsider prefers classical and jazz to rock, friendly wood paneled bars to Yuppie hangouts, likes theater and Hill Street Blues, romantic, candlelit dinners and Hunan take-out, jeans and high tea at the Palace, the galleries on Madison and sunsets over the Hudson, has the time to travel and to stay home with the Sunday Times. If you are warm, affectionate, attractive, 33 to 43, and not perfect and willing to try to share a new, happy life with one man in his mid 50's who isn't perfect either, but is sensitive, intelligent, witty, Jewish (but just barely), slim, good-looking, likes to laugh and feels good about himself, please send note/photo/phone. NYM T347.

Open-Minded Lady?—Successful guy, 30's, seeks lady with unconventional streak who enjoys the better things, pampering, etc. NYM A892.

Back To Basics—Gorgeous woman, 38, warm, elegant, and wealthy wishes to switch concern from stock certificates to kind, handsome, dynamic man for caring and passion. Write of your heart and mind. NYM A893.

Heartaches Cured—Cardiologist, 33, tall, slim, class looks, sincere friendly gentleman, Catholic, loves tennis, jazz. Bio/photo. NYM T349.

I Am The Right Woman For You—If you are a man between 45 and 60, honest, sincere, like to travel, enjoy the outdoors, sports and fine music. NYM T350

You Want To Meet Me—Because I am a very attractive,Jewish, bright, warm witty, 38, lady. Add to that success, integrity, charm and a lot of style. You are attractive, successful, interesting and sensitive, late 30's to 40's. Let's make this happen. Note/phone/photo. NYM B353.

Attractive 29-Year-Old—Jewish Jersey businesswoman seeks romantic, lovable Jersey businessman interested in marriage and producing beautiful offspring. Bio/photo, helpful. NYM A894.

Sophisticated, Attractive, Sensible—Blond divorcee, paralegal seeks fun-loving Jewish male (non-religious), 45-50, to share long-term, meaningful relationship. Photo desirable. NYM T351.

Must Be Crazy—To pass this one up! 28, successful, very good-looking,Jewish male, interested in camping, sports, the arts and parties. Looking for slim, attractive, athletic Jewish female with good sense of humor. Bio/phone/photo, a must. NYM A895.

Shapely Weight-Watcher—28, Jewish female, RN, exquisite eyes, full of laughter, fun, and dreams of Haagen Dazs. Seeks tall, independent Jewish male, 28-35, who is secure, creative and caring, to begin spring training. Batter up! NYM A896.

Good-Looking, Professional—Marriage-minded man, 39, class person, yet down-to-earth, good sense of humor, shy, Manhattanite, seeks shapely woman, outgoing, stable lady, 27-37. Phone/photo/note. NYM B355.

Attorney, 50's, Looks Like 45—5'10", handsome, sense of humor, athletic, articulate, wants to go the "rest of the way" with someone special. Looking for very clean-cut, extremely attractive lady in her 40's, good figure, who has an interesting career, is intelligent, decent, sincere and warm. Note/phone/recent clear photo a must, no response without. NYM A897.

Now For Something Completely—Different - Honest, warm, friendly RPh, 29, 5'10", enjoys jogging, dancing, sporting events, cooking, jai alai, Bailey's and Monty Python. Seeks pretty lady with similar qualities. Photo/bio. NYM T352.

Blue Chip Blond—Looking for long-term investment opportunity. I'm a 36, 5'7", professional Jewish woman. Interested in meeting happy, romantic gentleman, 36 plus. Photo, optional. NYM A898.

Mademoiselle From Montreal—Blue eyes, blond hair, pretty face, the kind of figure that starts nuclear wars. All this plus gourmet cooking: I'm a 36-year-old single mom who's got it all...except you. If you're 40-ish, secure, successful, handsome and loving, let's meet for croissants and conversation. NYM A899.

Very Pretty Green-Eyed Blond—27, loves baseball, beer, the theatre, champagne seeks tall, handsome, athletic, successful man. Phone/photo. NYM T353.

Really Beautiful, Beautifully Real—Woman who loves laughter, stimulating conversation, sincerity, and entrepreneurial spirit. Seeks attractive, fit, emotionally mature, highly intelligent, non-smoking man for humorous, lasting relationship. I am 5'6", 36, stunningly slender. You enjoy dancing, concerts, theater, intimacy. Phone/photo, appreciated. NYM A900.

Dynamic, Attractive, Intelligent—Woman, 38, looking for a caring, generous, financially secure, fun-loving man who enjoys traveling. NYM T355.

Blue Eyes Singe White Male—40, athletic, flim, blond, 5'11", with the touch of the poet and a flair for romance. Seeks affectionate female for good times and romance. Letter/phone. NYM B360.

Knight In Armor—You're a tall, handsome, 30 plus, professional, Jewish man ready to meet this attractive, working, Taurus woman who wants to share passion, wit and family life. NYM A901.

Handsome Professional—Jewish male, 38, 5'11", 180, blue eyes, brown hair, Aries, wants attractive female, loving, tender, children okay. Photo. NYM B361

Charming, Educated Oriental—Female, 42, seeks financially and emotionally stable man for marriage. NYM A902.

Tall, Refined, Attractive Gentleman—Inclined (when not terrorizing Wall Street) towards adventure, romance and an international lifestyle - is susceptible to captivation by a discriminating, spirited and feminine brunette in early 30's. Goal: Deep, fun-filled, adoring relationship. Photo appreciated. NYM T356.

Handsome, Successful Physician—Romantic Jewish male 37, in search of affectionate, attractive, educated woman, 28-34, who enjoys dining, theater and is seeking a lasting relationship. Photo/phone. POB 621, Maplewood, NJ 07040.

NYC Lawyer—60, Jewish, youthful and nice-looking, seeks Jewish lady, 40-50, who is attractive, sincere and genuine for meaningful relationship. Recent photo/bio and phone. NYM T357.

Looking For Love—If you feel likewise and really think that "love is all you need" then chances are, I am your man. Young, 50, very good-looking, good build at 5'10. Southern European, April born Catholic, engineering field and divorced. If you are a NJ/NY, very attractive lady under 45 and seeking a lasting relationship, let's not waste any time. Note/phone/ photo if possible. NYM B363.

Caring, Romantic MD—Seeks warm, bright attractive Jewish female, 21-25, to share joys of life. NYM A903.

Pretty, Slim Blond—28, NJ lady seeks tall, handsome, sincere NJ gentleman, 27-35, for romantic relationship. Note/photo. NYM A904.

Affectionate Masculine Male—5'5", 44, successful attractive ad director, loving and caring man enjoys travel, sunny beaches, restaurants, fun and adventure. Seeks warm, attractive, shapely woman under 40, for a serious love relationship forever. Photo/phone/note. NYM B364.

Corporation President—Handsome, professional seeks slender, vivacious, glamorous female, 30 plus. Photo/phone. NYM T359.

Entrepreneur MD—30, striking, tall, athletic, seeks 20's female knockout who keeps my interest. Photo. NYM T362.

Too Good To Be True—Tender, warm, attractive, bright lady, 34, seeks sincere, Jewish man to share caring relationship. Note/phone/photo. NYM B367.

STRICTLY PERSONALS

Exquisite Professional Woman—29, highly educated, tall, slim and charming. Looking to meet eligible, non-smoking man for cocktails or dinner. Bio/phone/photo. NYM A907.

Search Special Woman—Share present, future. ME: 5'8", solid, 160/blue eyes, curly, bearded/1985 NYC marathon/43 years deceiving, young spirit, appearance/honest, communicative, sensitive, affectionate/hope you too/scrabble, movies, sports, travel/have fault, good heart/much to offer right woman. YOU: good shape, muscles, little makeup/30-40, denim, giver/me too. Don't pass/note, phone, gets reply/you're out there/if not you, perhaps a friend. NYM B372.

Extremely Good-Looking Guy—29, 5'7", seeks beautiful Jewish woman for relationship. Photo, a must. NYM A908.

No More Explaining!—I'm seeking a very slim, classy, attractive lady with inner qualities and understanding of her-pes. I'm 40, 6', from NJ, Catholic, successful. Don't be coy. Photo, if possible. NYM A917.

Very Bright, Sensitive—Harvard educated, Wall St. lawyer, 30, Jewish (curious Russian/Latin ancestry), handsome and athletic; loves to sing Dylan etc. on guitar, squash, skiing, tennis, dancing, dining out and a sharp wit. Convinced extremely intelligent, very attractive, well-educated, career-oriented, somewhat irreverent, caring woman is out there also looking for someone special. Please no climbers missing social conscience or those who wouldn't talk to a stuffed animal even if it fell and hit its head. Note-bio/photo. NYM B373.

Not For Everyone—But maybe for you for a great love. I: 47, lawyer, 5'10", slim, attractive, black. You: 37 plus, slim, alluring, any race. NYM A909.

Successful, Athletic, Intelligent—37, very handsome, Jewish, capable of relating, needs same. Photo/phone. NYM B377.

Wasp Buzz Buzz—Successful, NJ, businessman, 5'11", 41, handsome. Looking for his queen bee. My honey should be 24-34, built, sexy, very crazy. If you want to get stung with love let me give you a buzz. Photo/phone/bio. NYM B378.

Cute, Petite Brunette—Italian-American, professional, 35, 5'4", who likes sports, dancing and travel. Seeks a tall, nice-looking guy, 28-38, who's both caring and sensitive. Photo, please. NYM A905.

Independent Man—40, adventurous, sincere and romantic. Seeks a beautiful woman, 28-38, objective: pleasure of life, dining, theater, travel. Lifestyle other than 9-5 a plus. Photo. NYM T361.

Spring Fling—Good-looking male, 5'7", seeks attractive, fun-loving Christian/Catholic lady, 20-29, to share frisbee by day, champagne by night. Bio/phone/photo desirable. NYM B365.

Slender, Very Attractive—Manhattan Jewish exec. Interested in meeting a vital, together and successful man for fun and caring, 48-58. Send letter/phone/recent photo. NYM T363.

An International Businessman—(40's) living at and traveling between NY, London, Gstaad and south of France - Is in search of an attractive, educated young lady, aged 25-35, who will be based in NY or London and accompany him on business trips, summer yachting and winter skiing. Knowledge of French or Spanish a preference. Interest in sports and social events a contributing factor. She will be financially secured to the status and class envisaged. Gradual companionship may result in well-matched chemistries or romantic relationship. Please give brief resume and phone number for early communication. NYM T368.

Good-Looking Black Professional—35, who enjoys doing things, seeks warm, sensitive, secure female for serious and beautiful relationship. Bio/phone/photo. POB 1058, Murray Hill Sta. NY 10156.

Be My Object Of Desire—Sultry, slim, beautiful, bright, professional brunette, 5'5", 35, fun. Seeks handsome, very successful Jewish male. Photo. NYM B371.

Todays Woman—Sensuous, pretty, slender, cultured, bright, accomplished, Jewish. Desires gentleman, 38 or over, who is her equal. To share laughter, romance, love and life. NYM A918.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine's classified section. To start your working classified ad call 212-880-0734.

Handsome Devil—33, Jewish Doc, hazel eyes, fit, seeks pretty lady, slim, smart, big heart. Photo a plus. NYM T365.

55, Christian, Professional, Widowed—6'2", 200 lbs. Ready for the good life again. Seeking a real down-to-earth gal to share that life with me. Enjoy theater, dining out, dining in, country, seashore, Mets, Jets, jeans and sneakers, getting dressed to the hilt. Prefer gal, 45-50, from Long Island (Queens on out). Photo. NYM T366.

Enthusiastic And Considerate—Lady investment banker, 41, 5'4" and trim, who has a happy spirit, pretty smile, and loves her friends. Likes to laugh, listen, savor NY, ski out West, take short trips to far places, windsurf into the sunset, and work. Would like to meet a professionally accomplished, secure, interesting, and truly nice man, 40-55. NYM B370.

Warm, Curious, And Good-Looking—Professional, Jewish man, 35, living in NJ, enjoying NYC, is looking for savvy, emotionally healthy, good-looking Jewish woman, non-smoker, to enjoy things together. NYM B382.

One In A Million Shot—I saw you on Phil Donahue's show. The show's theme was on crazy ads like this one. You wore a red dress and Phil gave you a book at the end of the show as a gift. I thought you were beautiful! Would you like to meet an uncommon Jewish man, 31, who is tall, dark and handsome, very sincere, occasionally brilliant, sometimes intense, and always honest? NYM B369.

Let's Do It, Let's Meet—Fabulous femme, 80's style, 50's soul. Rare find. Needs LI Jewish business exec, ultimate security, 50-60, funny, kind, gentle. You don't have to adore quiche and sushi, just me! Want comfortable relationship. NYM A906.

Sane, Stylish, Romantic—Vibrant female with flair for having fun. Would like to meet a man with character, 38-48, trim. I'm 40, blond, slender, very pretty, open to chemistry at first sight and commitment. NYM B366.

An Attractive, Slim, Witty—Jewish Manhattanite, 30, who loves old movies, the Mets, music on WNEW-AM, dancing, would enjoy meeting a caring Jewish man (28-38). Sense of humor most important. NYM A913.

Besides Being Beautiful—This 5'4", slim, sensual, former model is also a very successful, intelligent, caring professional Jewish female who is full of life and people love her. If you are a tall, affluent, romantic male, 40-early 50's, who possesses a caring, humorous, sensitive and sensual spirit and is searching for that spectacular one-to-one relationship, then don't hesitate. Send note/photo/phone and let's begin something phenomenal. Love of tennis, music and Neil Simon a plus. NYM B380.

Artistic, Attractive, Moustached—34, 5'11", trim, white male, surgeon, with unique hands in mind. Penchant for laughter, vivacious, calm, sensitive, curious mind with distinctive soft voice and touch. Attractive force is very slim/fit, above 5'5", silky skin, long legs, harmonious face with minimal make up, non-smoker. Photo/letter/phone. NYM B381.

American Man (41 years young)—With a terrific sense of humor, a love for dance (and good times together); obsessed with a previous taste of the Orient, desires a China doll, 20-35 years, for a sincere relationship. Photo and/or phone appreciated. NYM T367.

Dazzling, Blue-Eyed—Extremely attractive, NJ, professional single white female, 33, with a flair for life, seeks well-educated positive thinking, financially secure, physically fit and caring single white male, 32-42. Let's meet!Photo/phone-take the 20 minute trip from NYC. NYM B383.

Beautiful But Nice!—Pretty, Ivy-educated professional 43, stunning figure, sound values, looking for outstanding Jewish man 48 plus. Bio/phone. NYM B384.

Vibrant, Vulnerable, Adventurous—Down-to-earth Manhattanite woman, late 30's, with career in place and grown son away at school, seeks to share ordinary and ex-ordinary moments with trim, thoughtful, wise and witty, marriage-minded man. NYM B385.

ANNOUNCEMENTS

To My Extra-Special Big Bro—May your N.Y. years be the very best! XXX Mar.

RMT—This varmint wishes her bunny a very Happy Birthday! Every year gets more and more special! xxxooo.

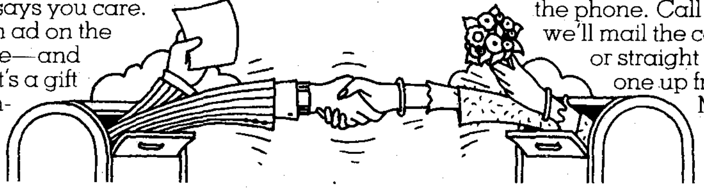
Who needs a Strictly Personals Gift Certificate?

Every Single Friend.

- Your office pal
- The new kid in town
- A friend who's divorced
- Someone ready to settle down
- Your daughter the dentist
- Your mom so attractive
- Singles who play doubles
- Those who like to stay active

Strictly Personals is where they meet through the mail!

Every week, more than 8,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.

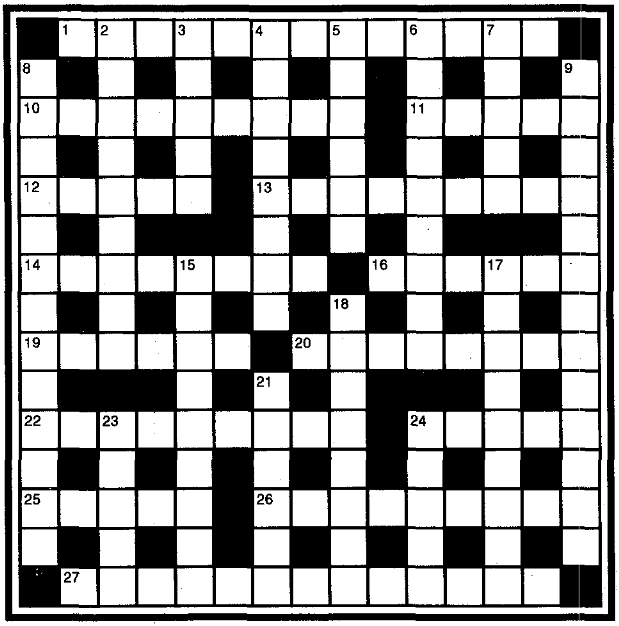


Strictly Personals Gift Certificates are available from $65 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Though benevolent could make rich plan and hop it. (13)
10 Mathematical term used to record a feature of music in sound. (9)
11 Plant which sounds right for lots of animals. (5)
12 Without beds the expenses would be a shilling. (5)
13 It is a common pleasure to make a quotation about the potentially great. (9)
14 Home losers are not such enthusiastic supporters. (8)
16 Fish which goes back to tailless animal. (6)
19 Place of amusement which provides one with a bit of wickedness in company. (6)
20 A little bit in his prime turning into a driver. (8)
22 The unnamed object is slight and sticky. (9)
24 A duck in this game would be a reverse for the army. (5)
25 Somewhere in the room a hard chair is to be seen. (5)
26 The controller to go into that place. (9)
27 Prepare to board with an expression of encouragement to the team. (4, 9)



DOWN

2 Outstanding features when ghost ship is wrecked. (9)
3 Pound boxes provided for singers. (5)
4 Observe what goes on at court where money is to be found. (8)
5 Respect given when the house is short on time. (6)
6 Suitable for a piano in poor variations on a theme. (9)
7 A small piece of territory is occupied. (5)
8 Punishment for which the court breaks up in a democratic process. (13)
9 Wait for a speech as a means of getting things off one's chest. (13)
15 Nobleman who makes a country serious. (9)
17 Swelled out although there is everyone united about nothing inside it. (9)
18 Heavens repay men when they are converted. (8)
21 Everything goes up after a graduate makes an explosion. (6)
23 Optical counterpart gives headless man a turn. (5)
24 Gets rid of huts. (5)

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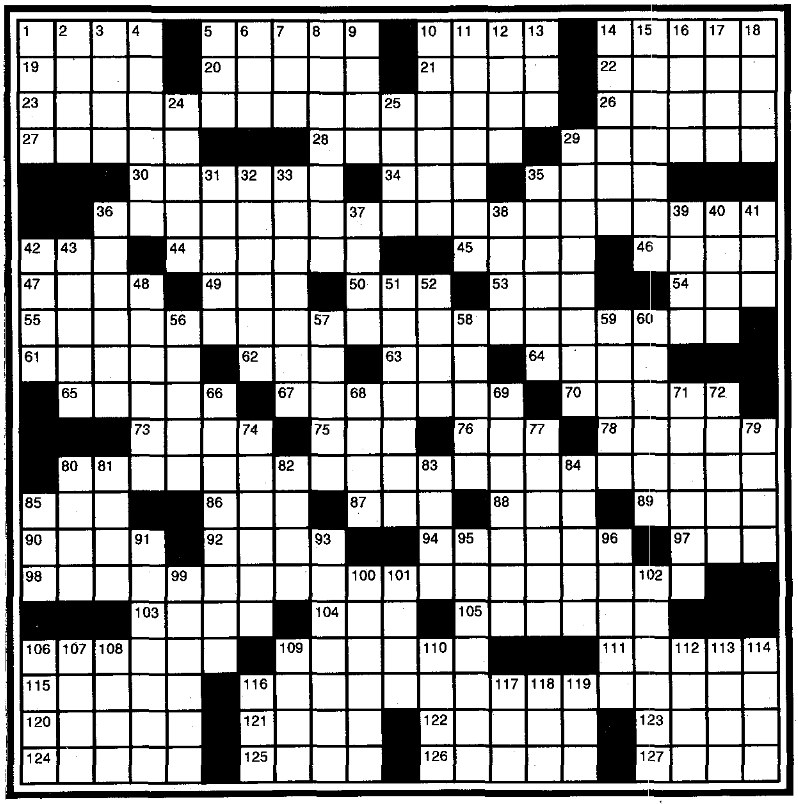
'PLAY ON, HAMLET': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

1 Shapeless lump
5 Steinbeck Okies
10 Hinged door fastening
14 Wooden rod
19 Relating to flight
20 Ghana's capital
21 Like Sabin's vaccine
22 Shirk
23 ELSINORE CASTLE
26 Finch's kin
27 Burn up the road
28 Chauvinist
29 Prototypes
30 Copter blades
34 Bankbk. entry
35 —— breve
36 OPHELIA'S FATHER, unexpectedly
42 Glass container
44 Russian plain
45 Back talk
46 Venice's neighbor
47 Macaws' acquaintances
49 Ike's WW II command
50 Shoe-box trio
53 Pep-squad shout
54 Future omelet
55 YORICK
61 Mr. T's group
62 Labor monogram
63 Actress Scala
64 Moon goddess
65 "Many —— 'twixt the cup and the lip"
67 Revolver, e.g.
70 Nostrils
73 As to
75 Tonic's go-with
76 Driver's purchase
78 Herpetologist's specimen
80 HAMLET, ultimately
85 Put the whammy on
86 Evian is one
87 That: Sp.
88 Bird-life prefix
89 Cary's ex
90 Mine finds
92 Odd, in Ayr
94 Sit in on
97 After pay or cup
98 KING CLAUDIUS, confessedly
103 Converge
104 FDR measure
105 Soprano Scotto
106 Sneaky shooter
109 One of the Kazans
111 Handshake
115 Prepared to fire
116 HAMLET'S FATHER, actively
120 Traffic situation
121 Nantes notion
122 Urban front porch
123 Great Barrier Island
124 Medieval guild
125 Lad's contemporary
126 Colorado Park
127 Shading

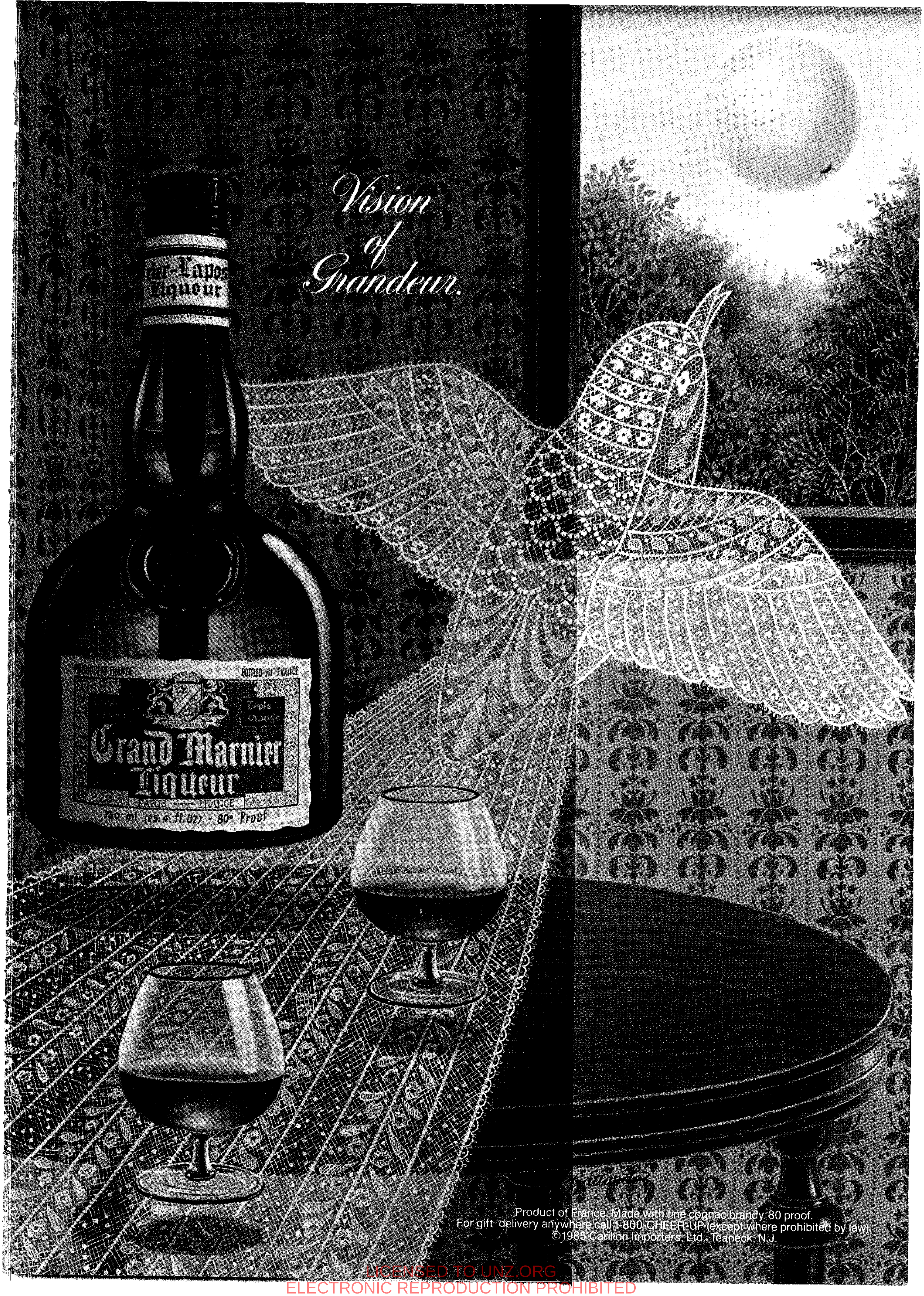
DOWN

1 Cries of disdain
2 Frogs do it
3 Heraldic border
4 Open vest
5 Painter van Eyck
6 Libra-Scorpio mo.
7 Alas, in Aachen
8 Don glad rags
9 Yegg's target
10 Grits
11 Grain beards
12 Table staple
13 Keep providing
14 "I Love Lucy" production company
15 In general
16 —— of the Roses
17 Revamp a text
18 Optician's item
24 Baal, Mammon, etc.
25 Branch angle
29 Photographer's light device
31 View from a tepee
32 —— customer
33 Scams
35 Attack
36 Shoppers' concerns
37 Go questing
38 Form of quartz
39 Indented row
40 Raw-nerved
41 Hot or prairie
42 Coffee: slang
43 Chita's "West Side Story" role
48 Before Khrushchev
51 Ormandy and O'Neill
52 Another Kazan
56 Ammonia derivative
57 Irish seaport
58 A Florida Key
59 Grind the teeth
60 Deserved wages
66 Brig occupant
68 Enjoy the cuisine
69 Sea cow
71 —— the eyes (good-looking)
72 Olaf's toast
74 —— de corps
77 Source of the Avon
79 Sicilian city
80 Skin layer
81 Tomahawks
82 Mend holes
83 Navy's mascot
84 Ringworm
85 —— polloi
91 Smiles fatuously
93 Relatives of male descent
95 Warnings of harm
96 Digger's result
99 Pine leaf
100 Flowers from bulbs
101 Mork's sign-off
102 Lummox
106 Waistband
107 Skeezix's wife
108 "—— Old Cowhand"
109 Mother of Helen
110 —— dixit
112 Spumante city
113 British carbine
114 H.S. junior's exam
116 Baseballer Hodges
117 Commandment word
118 Stag's mate
119 Some M.D.'s



1621 PBS

Solutions to last week's puzzles appear on page 126.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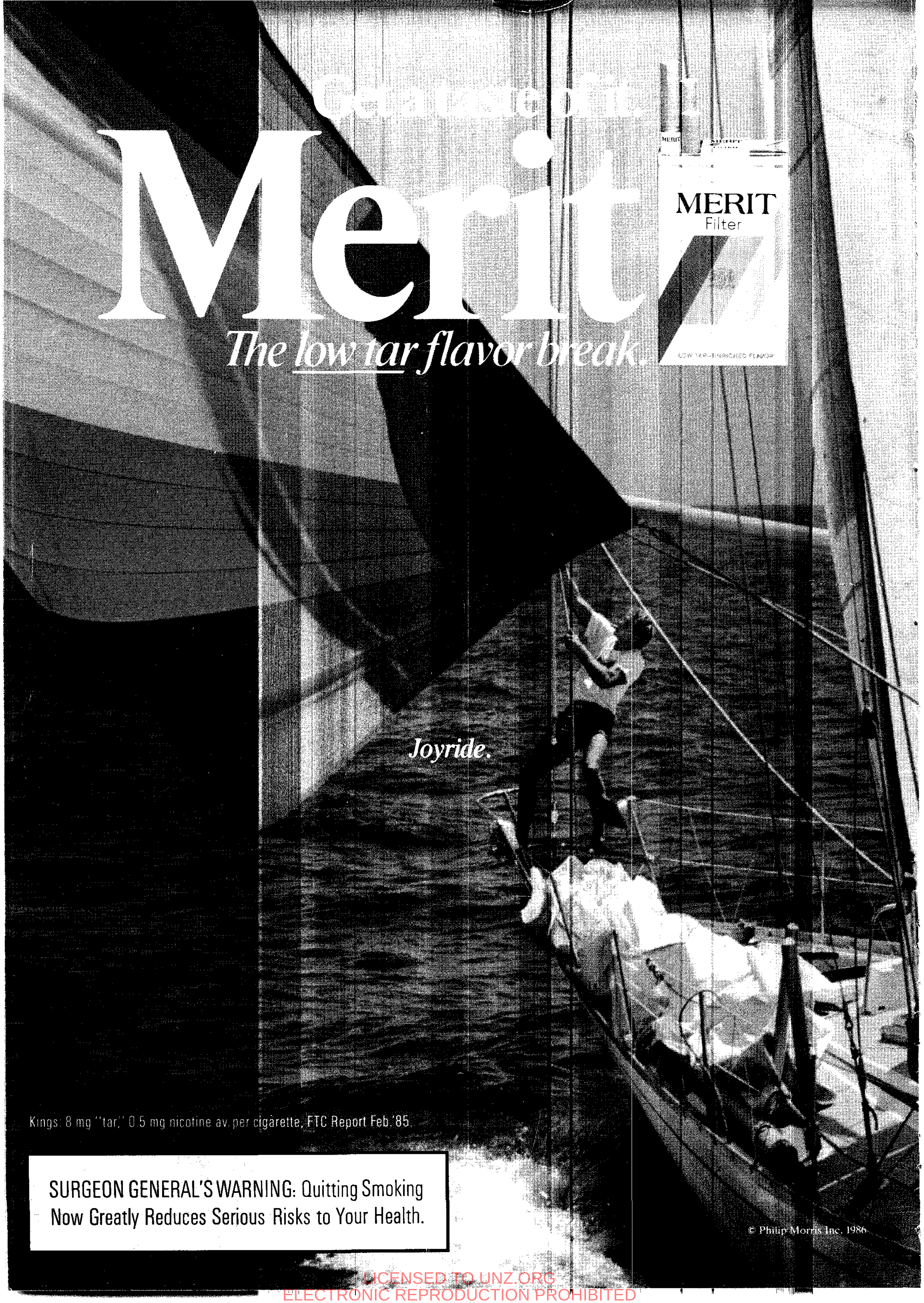
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